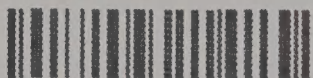


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How to study Shakespeare  
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HOW  
TO STUDY SHAKESPEARE

AMS PRESS  
NEW YORK



# HOW TO STUDY SHAKESPEARE

BY

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With an Introduction by

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## Introduction

SHAKESPEARE is the greatest of poets and dramatists, and to know him well is a liberal education ; but the majority of intelligent—if, indeed, we may not say of cultivated—people who fancy that they know him well have in reality only a smattering of this education. They know little of him except through the plays commonly put upon the stage, or the selections made by professional readers, who, as a rule, draw from this same group of plays—*The Merchant of Venice, As You Like It, Twelfth Night, Hamlet, Macbeth, Othello*, and a few others.

These people may have standard editions of Shakespeare on their book-shelves, but they seldom open them except, perhaps, to refresh their memories concerning the plays with which they have become acquainted in the way I have mentioned. An eminent editor of Shakespeare used to say that, when he heard a person talk of being familiar with Shakespeare, he would ask him if he had ever read *Cymbeline* ; and in nine cases of ten he would have to say that he had not. This was twenty or more years ago, when *Cymbeline* was seldom, if ever, put upon the stage, as it has occasionally been more recently.

I once knew a gentleman, a graduate of college and of a professional school, and the author of several successful books, who had six or eight of the standard editions of Shakespeare in his library, including Halliwell's great folio edition, which cost him six hundred dollars. I was not a little surprised when he told me that he never read a play of Shakespeare until he happened to take up my edition of *The Merchant of Venice*, which I had given him. It was probably his interest in the editor rather than in the dramatist which led him to look into it ; but he read it through with keen enjoyment, and from that day until his death Shakespeare was one of his favorite authors.

It is only within the last thirty years or so that Shakespeare has been studied in our high schools and academies. A generation ago two or three of the plays were taken up in college, or a few lectures were given on the life and works of the dramatist, but neither Shakespeare nor any other English classic was included in the preparatory course for college ; nor was English in any form even mentioned in the list of requirements for admission to our leading colleges or universities. When I began to teach, forty or more years ago, no play of Shakespeare had been annotated for school or college use. In those days it was the boast of the young lady who had "finished her education" at a boarding-school that she had "parsed through" Milton's *Paradise Lost* ; but that the poem was written for any other purpose than to furnish exercises in grammatical analysis may have never entered her mind.

Happily times have changed. English literature is now recognized as one of the essential branches in even a common-school education, and editors vie with one another in annotating Shakespeare and the other great poets and prose writers for use in secondary and more advanced schools.

The Shakespeare Club is one of the developments of this new interest in literature, and is doing much to make the poet more widely and thoroughly known and appreciated. The young people who have begun to study and enjoy him at school are eager to keep up and extend their acquaintance with him after school-days are over ; and their elders, who scarcely heard of him in their own school-days, but have since seen some of the plays on the stage, are glad to learn more about him in this pleasant social way.

These clubs are of various kinds. Some are limited to the mere *reading* of the plays. No papers, no discussions, no literary exercises whatever, are combined with the reading. I know of flourishing clubs that have thus read the plays, in fortnightly sessions, from November to May, for ten or fifteen years. Some of the more popular plays, like *The Merchant of Venice*, *A Midsummer Night's Dream*, *As You Like It*, *Twelfth Night*, *Much Ado*, *The Comedy of Errors*, *Romeo and Juliet*, *Macbeth*, *1 Henry IV.*, etc., have been read from six to ten times ; some, like *King John*, *Richard II.*, *Coriolanus*, *Antony and Cleopatra*, *Two Gentlemen of Verona*, *Love's Labour's Lost*, etc., two or three times ; some, like the three parts of *Henry VI.*, *All's Well*, *Measure for Measure*,

*Troilus and Cressida*, and *Timon of Athens*, not at all. Occasionally a non-Shakespearian play, like *The Two Noble Kinsmen*, Ben Jonson's *Every Man in his Humour*, Beaumont and Fletcher's *Knight of the Burning Pestle*, or Tennyson's *Becket*, has been read once, for the sake of variety; and this is not a bad idea in clubs limited to the reading of plays. At rare intervals—once or twice a year, perhaps—an evening is given to a lecture from a member or somebody else; or a five-minute or ten-minute paper, now and then, is made the introduction to the regular reading of a play.

The parts in the play, in this and similar clubs, are assigned a fortnight or more in advance either by a committee (usually of three) appointed for the year, or by one chosen for each meeting. In the latter case, if the meetings are held at the houses of members, the lady of the house may select the play and appoint the "casting" committee, acting herself as the "chairman" of it.

These reading clubs are excellent in their way, and incidentally do considerable good work in the study of Shakespeare. Few persons, even if tolerably familiar with a play, would venture to read aloud a part of any importance in it without careful preparation. Those who are not familiar with it are likely to read very poorly unless they study their parts, with the aid of some annotated or critical edition. If they do not possess such an edition, the present volume will be found helpful and suggestive.

In a reading club in Boston, made up of clergymen, teachers (including college professors), law-

yers, editors, and other cultivated people, it is a requirement that in the readings one specified edition (in this instance, Rolfe's) shall be used. In this club the members stand while reading, making their exits and entrances as on the stage, and introducing gesticulation and byplay at discretion, so far as it can be done with one hand holding the book to be read. When the exercise is conducted in this way, which has certain obvious advantages, a small, handy edition is a necessity. In clubs where the members sit while reading (the exits, entrances, and other stage-directions being read by the person in charge of the reading—usually the chairman of the casting committee) the bulk and weight of the books used do not matter so much. It is convenient, however, that a particular edition should be used as the standard in defining the "cuts" necessary in the longer plays, in order that they may be read in about two hours, as well as to avoid the confusion due to the different arrangements of acts and scenes and other variations in the ordinary editions.

These "cuts" should be announced in the notices of the meetings sent to the members. Many persons are not aware that the plays vary much in length, the longest (*Hamlet*, with 3930 lines, in the "Globe" edition, which is taken by editors and commentators as the standard for line-numbers) being more than twice the length of the shortest (*The Comedy of Errors*, with 1778 lines). Only about 2000 lines can be read in two hours; and if that is the time allotted to the reading, all the plays, except *The Comedy of Errors*, *The Tempest* (2065 lines), and *Macbeth* (2109

lines), must be abridged more or less to bring them within or near the limit. Certain "expurgation" of the text of most of the plays is also generally considered necessary in clubs composed of both sexes, though I have heard of two such clubs in which it is agreed that no omissions of this kind shall be made.

Some clubs are devoted exclusively to the *study* of Shakespeare. As these are likely to be made up of critical scholars, who may spend an entire season upon a single play or perhaps half a play, it is not necessary to say anything about them here. They will be fully equipped with all the standard editions and other *apparatus criticus*, and will not need a book like this.

Of the much larger class of clubs for which the book is intended, the *ideal* club, in my opinion, is one that combines reading and study in such proportions as the tastes and aptitudes of the members may suggest. Its methods may be almost infinitely varied; but the plan adopted by a club in England of many years' standing seems to me a good any that I have known. There a play is read at one meeting and discussed at the next. At the former meeting certain characters (usually two) are assigned special subjects for the coming discussion. Persons are appointed to open the discussion with five-minute papers on these characters. Similar or longer papers (or brief notes even) are also asked for voluntary contributions from those who prefer to write what they have to say rather than to take part orally in the exercises. These papers or notes are not restricted to the characters chosen for discussion, but

may deal with any topic directly or indirectly connected with the play or suggested by it. A printed list of subjects for incidental study or consideration is put into the hands of members at the beginning of the season to furnish hints for this part of the work. The list includes, among other subjects, the following: *Æsthetic criticism* ; *anachronisms* ; *animals* ; *arts and sciences* ; *biblical and religious allusions* ; *classical and mythical allusions* ; *coins, weights, and measures* ; *demonology and witchcraft* ; *early dramatic representations* ; *fine art* ; *geography* ; *historical references* ; *law and heraldry* ; *meats and drinks* ; *metre and authorship* ; *music and ballads* ; *oaths and exclamations* ; *plants* ; *puns and jests* ; *rare words and phrases* ; *similes and metaphors* ; *sources and history* ; *sports and pastimes* ; *tradition and folklore*, etc.

If preferred, the combination of reading and study may be made less formal, and may be varied from time to time during the season. Some evenings may be given to the reading of plays with no other exercises, and others to any form of literary exercise that may commend itself to the members. Portions of a play may be read, and the rest of the session occupied with papers or discussion, either on the play or on other appropriate subjects. I have known much interest, with some incidental curiosity and amusement, to be excited by having these papers (perhaps limited to five minutes each) sent in to a committee who were to read them at the meeting without divulging the names of the writers. A single scene from a play may be read, followed by a discussion on some

controversy to which it has given rise ; as, for instance, the trial scene in *The Merchant of Venice*, with a discussion of the *law* in the scene, and its bearing on the question of Shakespeare's legal knowledge ; or the forum scene in *Julius Cæsar*, with a discussion on the orations of Brutus and Mark Antony, and on the general subject of *oratory* in Shakespeare ; or the first scene of *Lear*, with a discussion of the question whether the King is insane already, as some medical experts have argued. Any one of the plays may suggest an exercise of this kind, if not several such exercises.

A *musical* evening will be found a most enjoyable variation in the routine of the club. All Shakespeare's songs, with some of the sonnets and scattered passages in the plays that are not strictly of a lyrical character, have been set to music. Of some of the songs there have been many settings, dating from Shakespeare's own day down to the present time. "Under the greenwood tree," in *As You Like It*, for instance, has nine settings ; "Blow, blow, thou winter wind," in the same play, twelve ; "Orpheus with his lute," in *Henry VIII.*, twenty-two ; "Who is Silvia ?" in *Two Gentlemen of Verona*, nineteen ; "Take, O take those lips away," in *Measure for Measure*, twenty-three ; and so on. It is interesting to have some of the songs at such an entertainment in several settings of different periods. For full information on this subject, A. Roffe's *Handbook of Shakespeare Music* (London, 1878) may be consulted, or the fuller list of *Songs and Passages of Shakespeare Set to Music*, published by the New Shakespeare

Society of London in 1884. Much of the music may be found in the libraries in the larger cities, if not elsewhere. E. W. Naylor's *Shakespeare and Music* (London and New York, 1896) is an inexpensive manual which gives many illustrations of the music of the 16th and 17th centuries.

These are only a few out of many hints that occur to me for varying the work and recreation in Shakespeare clubs. They may at least serve to suggest what can be done in this direction, and to stimulate thought and interest in the subject among those who may read them.

I need not add suggestions for the use of Mr. Fleming's book in Shakespeare clubs. It cannot fail to be helpful in many ways that will be obvious upon even a casual inspection. While it does not supersede annotated editions of the plays with which it deals, it will be a valuable supplement to them; and for those who are not so fortunate as to possess them it will go far toward supplying the deficiency. So far as I am aware, it is the *only* book published in America which is specially intended for use in Shakespeare clubs; and I know of but one such manual in England (perhaps now out of print), which is by no means so well suited to the needs of the average club and is considerably more expensive.

W. J. ROLFE.



## Preface

THE masterpieces of literature are not the product of a single age or of one people. They are not insulated or isolated. Ideas, like nations, migrate. Between each masterpiece and the literature of other ages and other nations there is a connection, which, while subtle and often invisible, is none the less real and vital. This is true of the Shakespeare plays.

Shakespeare did not invent the subjects which he dramatized. He selected them from histories, stories, ballads, old plays, poems, of both ancient and modern literature. These crude materials he transformed and re-created into the greatest body of literature in the world. In order to form a critical judgment of that literature, and of Shakespeare's technique as a dramatic artist, it is necessary that the student should be familiar with those histories, stories, ballads, old plays, poems, which constitute the source of his plots. The first chapter of each study in this book is devoted to a consideration of this subject.

The second chapter is composed of Explanatory Notes. I have made them sufficiently full and complete, and yet not exhaustive or highly critical.

In the third chapter I give a table of Acts and Scenes in which each character appears, together with the number of lines spoken. This is intended specially for use in Reading Clubs. By means of it the characters can be assigned to the different members for reading. In order to facilitate this in clubs where the membership is limited, the minor characters, which do not appear in the same Scenes, are grouped, so that one person can read the parts of two or three such characters.

The Questions, to which Chapter IV. is devoted, are so arranged as to direct attention to every important subject suggested by the play. In them I have paid particular attention to the subject of dramatic construction. I have done this for two reasons. First, it is impossible to study and appreciate a play unless its construction is perceived and comprehended; and secondly, because this subject, which is of primary importance, is by many students and teachers relegated to a secondary place, or else altogether ignored.

The last questions in each study, those separated from the others by \* \* \*—e.g., *Othello*, Questions 169–186, are not on any special Act, but on the play as a whole. I intend them to suggest to advanced students and teachers themes for scholarly and critical papers.

The concluding part of each study gives a list of the books which comment on the play under consideration, or treat of topics which it suggests.

The student will find the following reference books valuable :

A Shakespeare Grammar. Abbott.

Shakespeare Lexicon. Schmidt.

Shakespeare Library. Hazlitt.

Shakespeare's Plutarch. Skeat.

The Plant-Lore and Garden-Craft of Shakespeare.  
Ellacombe.

Concordance to Shakespeare. Bartlett.

A Shakespeare Primer. Dowden.

Outlines of the Life of Shakespeare. J. O. Halli-  
well-Phillipps.

The successful teacher is not the one who imparts the most knowledge, but the one who enthuses the student and compels him to think. The book of greatest and most enduring value is not that which contains the most learning, but that which is most like Isabella's conversation, of which Angelo says :

“ She speaks, and 'tis  
Such sense, that my sense breeds with it.”

I have endeavored to make this book not only interpretative and illuminative, but also stimulating and suggestive.

WILLIAM H. FLEMING.



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# OTHELLO



# OTHELLO

## I. The Source of the Plot.

Shakespeare founded this play upon a novel of Cinthio. It appeared in a volume of a hundred stories, entitled *Gli Hecatommithi*. The title of the novel is *The Unfaithfulness of Husbands and Wives*.

The translation of this Italian novel can be found in Hazlitt's Shakespeare Library, Part I., Vol. II., pp. 285-308. Also in the edition of Shakespeare, published by Doubleday & McClure Co., pp. 12-30, of the volume containing this play.

The story differs from the play in the following, among other, particulars: Desdemona is killed not by Othello, but by Iago. Othello, however, is an accomplice. She is killed not by being smothered, but by being struck with a stocking filled with sand. Roderigo does not appear in the story. Iago is a father. The handkerchief is stolen from Desdemona by Iago when she is playing with his child. The source of Iago's jealousy is disappointed love for Desdemona. The only name mentioned in the story

is that of Desdemona. Cassio and Iago are described by their titles, Othello as the Moor. There are other differences.

“There was wanting in the narrative of Cinthio the poetical genius which furnished the actors; which created the individuals; which imposed upon each a figure and a character; which made us see their actions and listen to their words; which presented their thoughts and penetrated their sentiments; that vivifying power which summons events to arise, to progress, to expand, to be completed; that creative breath which, breathing over the past, calls it again into being, and fills it with a present and imperishable life—this was the power which Shakespeare alone possessed, and by which, out of a forgotten novel, he has made *Othello*.” M. Guizot.

This subject is treated *in extenso* in “The Moor of Venice. Cinthio’s Tale and Shakespeare’s Tragedy.” John Edward Taylor.

Also in “*Othello. A Critical Study.*” W. R. Turnbull. Chap. vi., pp. 113–119.

## II. Explanatory Notes.

### ACT I.

#### SCENE 1.

The opening lines of the play manifest masterly dramatic technique. They “happily state the nature and foundation of the friendship between Roderigo and Iago—the purse—as also

the contrast of Roderigo's intemperance of mind with Iago's coolness—the coolness of a preconceiving experimenter.” Coleridge.

*This.* The marriage of Othello and Desdemona.

*'Sblood.* An oath, abbreviated from *God's blood*.

*Capped.* Bowed deferentially and removed their caps. Cf. *Ant. & Cleo.* II. 7. 64.

*Loving his own pride,* seq. Being selfish and self-reliant.

*Bombast circumstance.* High-sounding phrases. Fustian.

*Nonsuits my mediators.* Refuses to grant the request of my three friends.

*Certes.* Certainly.

*What. Who.* Cf. Abbott, Grammar, § 254.

*Arithmetician.* I.e., a civilian, not a military man.

*Florentine.* In II. 1, Cassio is described as *A Veronese*. This may be ignorance on the part of the speaker, or it may be an unintentional error of Shakespeare. He cared very little for accuracy in minor and insignificant details.

*Damn'd in a fair wife.* Cannot be explained. Cf. Furness, Variorum Edition of *Othello*, pp. 5–10.

*Bookish theoric.* A knowledge which is derived only from books, and is therefore not practical, but theoretical.

*Toged.* Gowned, wearing a toga.

*His eyes.* Othello's eyes.

*Be-lee'd and calm'd.* Metaphor. Like a ship placed in unfavorable position in respect to wind, and in addition becalmed.

*Debitor and creditor . . counter-caster.* Contemp-

tuous description of Cassio, who is only a book-keeper, an accountant.

*Ancient.* Ensign. Next in command under the lieutenant.

*Affined.* Bound by any ties of affinity or relationship.

*Forms and visages*, seq. Visible forms of duty.

*Lined their coats.* Have taken care of their own interests.

*Native act and figure*, seq. Iago means when his conduct is the true and frank expression of his feelings he will *wear his heart upon his sleeve for daws to peck at*.

*Thick-lips.* Roderigo's contemptuous description of Othello, who was not a negro, but a Moor. Coleridge says: "It is a common error to mistake the epithets applied by the *dramatis personæ* to each other as truly descriptive of what the audience ought to see or know. No doubt Desdemona saw Othello's visage in his mind; yet, as we are constituted, and most surely as an English audience was disposed in the beginning of the seventeenth century, it would be something monstrous to conceive this beautiful Venetian girl falling in love with a veritable negro. It would argue a disproportionateness, a want of balance, in Desdemona, which Shakespeare does not appear to have in the least contemplated." For a discussion of Othello's color, cf. Furness's *Othello*, pp. 389-396.

*Rouse him.* Brabantio.

*Make after him.* Othello.

*Chances.* Causes.

*Timorous accent.* Ironical, ■ dire yell, which immediately follows, makes manifest.

*By night and negligence.* During the night and owing to negligence.

*Zounds.* An oath contracted from *God's wounds*.

*Malicious bravery.* A bravery which is the result of liquor, and is malicious.

*My spirit and my place.* My position, which is one of authority, and my will *have in them power*, seq.

*Grange.* A solitary farmhouse.

*In simple and pure soul.* With motives that are good and unselfish.

*Nephew.* Referred in Shakespeare's day not only to son of brother or sister, but also to grandchild.

*Odd-even.* Hour between twelve and one o'clock at night.

*Knave.* Not rascal, but servant.

*Your allowance.* Your approval.

*From the sense of all civility.* Contrary to good manners.

*Extravagant and wheeling.* Vagrant, wandering.

*To be produced.* To appear against the Moor.

*Cast him.* Dismiss him.

*Fathom.* Of his depth, capacity.

*Sagittary.* "A public building in Venice." Schmidt. Probably the place where officers of army and navy congregated.

*Despised time.* Time of very little value. Brabantio means life has lost all interest for him.

*Is there not charms?* Cf. Abbott, Grammar, § 335.

*I'll deserve.* Be worthy of.

## SCENE 2.

*Very stuff o' the conscience.* Very substance, essence of a good conscience.

*Contriv'd murder.* Planned, premeditated murder.

*Yerk'd.* Thrust, stabbed with a sudden, quick motion.

*He prated.* Roderigo. He is the man whom Iago thought to have yerked, seq.

*Magnifico.* "Title given to Venetian grandees." Schmidt.

*As double,* seq. "Of twofold influence." Schmidt. The Duke of Venice had a double vote in the Council—Brabantio's influence was nearly as great as the Duke's.

*Will give him cable.* "Will give him scope." Schmidt.

*Out-tongue.* Speak louder than.

*Siege.* Place, rank.

*May speak unbonneted.* May speak uncovered—i.e., freely.

*Unhoused.* Othello means, had he not loved Desdemona he would not have foregone his freedom as a bachelor.

*You were best.* Cf. Abbott, Grammar, §§ 230, 352.

*Parts.* Accomplishments.

*Janus.* A primitive Italic deity. Romans regarded him as the doorkeeper of heaven. He was the god of the sun's rising and setting. As such had two faces, one looking to the East, one to the West. His temple in Rome was kept open during war; was

closed during peace. Reference to him by Iago, who was two-faced, very suggestive.

*Some heat.* Urgency, pressure.

*Hotly.* Urgently.

*Spend.* Utter, speak.

*Carack.* A large ship. Reference is to Othello's marriage to Desdemona.

*To who? To whom?* Cf. Abbott, Grammar, § 274.

*Have with you.* I'll go with you, An idiom frequently used by Shakespeare. Cf. *Merry Wives of Windsor*, II. 1. 161, 229, 239.

*Be advised.* Be warned.

*To bad intent.* With bad intention.

*The dew will rust them.* It was night, hence Othello's reference to dew. Observe Othello's sarcasm.

*So opposite.* So opposed to.

*To incur a general mock.* Run the risk of being mocked, ridiculed.

*Guardage.* Guard, protection.

*Judge me, seq.* Let the world judge if it is not evident, seq.

*Weaken motion.* Weaken her will.

*Disputed on.* Judicially investigated.

*You of my inclining.* My friends.

*Cue . . prompter.* Technical terms used in theatre. Shakespeare was not only a writer of dramas, but was the stage-manager of the Globe and the Blackfriar's theatres. He was also a stockholder in both.

*Present.* Instant, immediate, pressing.

*Idle.* Useless, unprofitable, unimportant.

*Pagans.* " In Shakespeare's time *pagan* was a very

common expression of contempt." Malone. Quoted by Furness.

### SCENE 3.

*No composition.* No agreement, accord.

*These news.* Shakespeare uses *news* both as singular and plural. Singular in *Tempest*, V. 1. 221; *Richard II.*, III. 4. 74. Plural in *Much Ado*, II. 1. 180.

*Aim.* Guess, conjecture.

*Do not so secure*, seq. While there is evidently a disagreement between these reports, that the Turks are sailing to Cyprus, there can be no doubt of the fact.

*More facile question.* With greater ease capture it —i.e., Cyprus.

*Injointed.* Joined.

*Valiant Othello.* It was the policy of the Venetian state never to trust the command of the armies to native-born citizens. It was feared a successful native-born soldier might be a menace to the state.

*Stood in your action.* Were the object of your accusation.

*Dearest action.* "Dear is used of whatever touches us nearly, either in love or hate, joy or sorrow." Wright.

*Her motion blushed*, seq. "Movement of the soul, tendency of the mind, impulse." Schmidt.

*A judgment maimed.* One who could so think possesses defective judgment.

*More wider.* Double comparatives and double superlatives are frequently used by Shakespeare.

*Thin habits.* Metaphor for poor reasons.

*Question.* Conversation.

*Moving accidents.* Exciting accidents.

*Portance.* The way I carried myself, bore myself.

*Antres.* Caves, dens.

*Anthropophagi.* Man-eaters, cannibals.

*Pliant.* Favorable, convenient.

*Intently.* Close and fixed attention.

*Made her such a man.* I.e., for her *such a man*.

Furness, however, and others, think it means made *her* the man who "had seen these wondrous sights, and been herself the hero of these distressful strokes. . . If Desdemona had expressed the wish to Othello's face, that Heaven had made a husband for her just like Othello himself, I doubt if the latter, or any one else, would have softened the expression into a *hint*."

*Take up, seq.* Accept the matter philosophically.

*Learn me.* Teach me. Shakespeare frequently uses *learn* in this sense.

*For your sake, jewel, seq.* On account of the manner in which you, my *jewel*, have acted, seq.

*Grise.* Step, as Shakespeare himself defines it.

"*Olivia.* That's a degree to love.

*Viola.* No, not a grise."

—*Twelfth Night*, III. 1. 135.

*When remedies are past.* Cf. "Past cure is still past care." *Love's Labour's*, etc., V. 2. 28. "Things without all remedy should be without regard." *Macbeth*, III. 2. 11.

*Fortitude of the place.* Strength of Cyprus for purposes of defence.

*Opinion, a sovereign mistress of effects*, seq. Public opinion, which is a powerful cause in producing effects, or results, selects you as the one to defend Cyprus.

*Stubber*. "To sully, to soil." Schmidt.

*Thrice-driven bed*. "A *driven* bed is a bed for which the feathers are selected by *driving* with a fan, which separates the light from the heavy."—Johnson.

*Agnize*. "To own with pride, to enjoy." Schmidt.

*Due reference of place and exhibition*. The selection of a proper place, and the making of suitable provision for living.

*Charter*. A right, a privilege.

*My downright violence*, seq. My plucky determination to marry the Moor, and my defiance of all danger in so doing.

*Very quality*. Personality, nature.

*My speculative and offic'd instruments*. "The speculative and *active instruments*, which are *foiled*, are the thoughts and the senses; the speculative and *offic'd instrument*, which is *seeled*, is the whole man in meditation and in action." Knight.

*Skillet*. "A boiler, a kettle." Schmidt.

*Indign*. Disgraceful.

*Delighted*. That which delights.

*Look to her, Moor*, seq. This passage is a fine example of dramatic foreshadowing.

*An hour of love*, seq. An hour to devote to love, to business, and to the giving of orders for the expedition.

*Fond*. Silly.

*Virtue! a fig!* seq. "This speech comprises the passionless character of Iago. It is all will in intellect; and therefore he is here a bold partisan of a truth, but yet of a truth converted into a falsehood by the absence of all the necessary modifications caused by the frail nature of man. And then comes the last sentiment—*Our raging motions, our carnal stings, our unbitted lusts: whereof I take this, that you call—love, to be a sect, or scion!* Here is the true Iagoism of, alas! how many! Note Iago's pride of mastery in the repetition of *Go, make money!* to his anticipated dupe, even stronger than his love of lucre; and when Roderigo is completely won—*I am changed. I'll sell all my land*—when the effect has been fully produced, the repetition of triumph—*Go to; farewell; put money enough in your purse.* The remainder—Iago's soliloquy—the motive-hunting of a motiveless malignity—how awful it is! Yea, whilst he is still allowed to bear the divine image, it is too fiendish for his own steady view—for the lonely gaze of a being next to devil, and only not quite devil—and yet a character which Shakespeare has attempted and executed, without disgust and without scandal!" Coleridge, "Lectures on Shakespeare," Bohn's edition, pp. 387, 388.

*Corrigible.* Corrective.

*Unbitted.* Unbridled, uncontrolled.

*Perdurable.* Durable.

*Defeat thy favor,* seq. Disguise yourself with a false beard.

*Sequestration.* Separation. Iago means as the commencement was violent, so will the end be.

*Coloquintida, Colocynth.* A bitter medicine.

*To plump up.* To make to triumph.

*Abuse Othello's ear.* Betray his confidence by deceiving him.

*Dispose.* "Disposition, temper." Schmidt.

## ACT II.

### SCENE 1.

Cyprus was annexed to Venice *circa* 1469-1471. It remained in the possession of Venice until 1570-1571. The scene of the action of this drama is wholly in Cyprus.

*Mortise.* A cavity cut into a piece of timber to receive the end of another piece, which is called a tenon.

*Segregation.* Breaking in pieces, destruction, separation.

*Chidden.* Used here figuratively, meaning noisy.

*Embay'd.* Within a bay or harbor.

*Designment.* Enterprize.

*A Veronese, seq.* Shakespeare has already (I. 1. 20) said Cassio was a Florentine. By *A Veronese* he may mean a ship of that name. Or, which is probably the explanation, he here refers to Cassio and makes a mistake.

*On't.* "*On* is frequently used where we use 'of' in the sense of 'about,' etc." Abbott, Grammar, § 181.

*An indistinct regard.* Until the sea and the sky are lost in an indistinct view.

*Expert and approv'd allowance.* "This is put for allow'd and approv'd expertness." Steevens.

*Therefore my hopes*, seq. Furness says this passage is to him "unintelligible." Cassio, I think, means although his hopes have been severely taxed, they are not entirely destroyed.

*Essential vesture of creation*, seq. Her real qualities are such that he who attempts to describe them grows weary in the effort.

*Gutter'd rocks . . . congregated sands*, seq. Rocks with fissures in them, sands gathered and forming shoals.

*Footing*. Landing.

*Extinguished*. Quenched.

*Sir, would she give*, seq. "Iago's answers are the sneers which a proud, bad intellect feels towards woman, and expresses to a wife. Surely it ought to be considered a very exalted compliment to women, that all the sarcasms on them in Shakespeare are put in the mouths of villains." Coleridge.

*List*. Inclination.

*Marry, before*, seq. Iago, addressing Desdemona, tells her that Emilia, in her presence, is silent, but chides with her thoughts.

*Pictures out of doors*. "This refers to the 'paintings' with which Hamlet taxes women, III. 1. 142: 'I have heard of your paintings too, well enough; God has given you one face, and you make yourselves another.'" Furness.

*Saints in your injuries*. When injuring other persons you are sanctimonious.

*Frize*. "A kind of coarse woollen stuff." Schmidt.

*White*. "There is a play on *white* and *wight*

(Schmidt); and on *folly*, which was often = wantonness." Rolfe.

*Authority of her merit*, seq. "One who, in the consciousness of her own merit, dare challenge the testimony of malice itself in her behalf." Rolfe.

*Cod's head . . salmon's tail*. Give up something desirable, of much value, for another thing of less value.

*Wight*. A person, either male or female.

*Suckle fools*, seq. Nurse children and keep petty household accounts.

*Profane*. Gross, coarse.

*Liberal*. Licentious.

*Speaks home*. I.e., with freedom and to the point.

*Well said*. Well done.

*Gyve*. Catch.

*Wonder*. Surprise.

*Set down the pegs*. A musical term. Meaning not very clear. It may mean to put the music in a lower key; that is, less triumphant, more pathetic.

*Well-desir'd*. Your society much courted.

*Lay thy finger thus*. Put thy finger on thy lips to signify silence.

*Favour*. Appearance.

*Conscionable*. Conscientious.

*Salt*. Figuratively, lecherous.

*Slipper*. Used as an adjective, slippery.

*Can stamp*. Can "make valid and current (by marking with an impression)." Schmidt.

*Paddle*. "Corruption of *pattle*, to pat gently." Purrell.

*The command I'll lay't*, seq. The command or order that I will give to you.

*Tainting*. Questioning, slurring.

*Whose qualification shall come*, seq. Iago means that Cassio will so act as to cause a mutiny among the officers and men of the garrison. That that mutiny will not be quelled except by the *displanting* or removing of Cassio from his rank as lieutenant.

*To prefer*. To promote.

*Bring it to any opportunity*. I.e., find a favorable opportunity.

*Judgment cannot cure*. A jealousy so strong and all-pervading that it cannot be cured or controlled by judgment.

*Poor trash . . . whom I trash*. *Trash* is a hunting term, and means held in check. Iago means if I check, control Roderigo, I can catch Cassio on the hip.

*Rank*. "Lustful." Schmidt. "In the coarsest fashion." Rolfe. The Folio has *Right*. Furness prefers that reading, which he considers correct. He says: "Iago's plans are not settled, all is 'but yet confus'd,' details will depend on circumstances as they arise; the main point is to get Cassio on the hip, and then abuse him to the Moor in the *right garb*, in the best fashion, whatever that fashion may turn out to be," seq.

*Even to madness*. "Here we have, perhaps, the most appalling outcome of Iago's proper character—namely, a pride of intellect, or lust of the brain, which exults, above all things, in being able to make himself and others pass for just the reverse of what

they are ; that is, in being an overmatch for truth and Nature themselves. And this soliloquy is, I am apt to think, Shakespeare's supreme instance of psychologic subtilty and insight ; as it is also Iago's most pregnant disclosure of his real springs of action. . . . For it is not that Iago really believes or suspects that either Cassio or Othello has wronged him in the way he intimates ; he is merely seeking to opiate or appease certain qualms of conscience by a sort of extemporized make-believe in that kind." Hudson.

## SCENE 2.

*Mere.* "Unmixed with anything else ; hence, by inference, intact, complete." Abbott, Grammar, § 15.

*Addiction.* Inclination, preference.

## SCENE 3.

*Good Michael.* "These few words, seemingly insignificant, are of important dramatic use. They give augmented effect to Othello's subsequent anger at Cassio's being betrayed not only into neglect of duty in preserving order, but into breach of order himself ; while they set well before the mind Othello's trust and confidence in Cassio as his chosen officer, and his liking for him as a personal friend, calling him by his Christian name, 'Michael,' which, after the one final appeal, 'How comes it, Michael, you are thus forgot?' he never again uses." Cowden-Clarke.

*Cast.* Dismissed. Cf. I. 1. 150.

*An eye, seq.* Cf. *Merchant of Venice*, I. 1. 164.

“From her eyes I did receive fair speechless messages.”

*Stoup.* A drinking vessel.

*Craftily qualified.* Secretly diluted with water.

*It dislikes me.* “An abundance of impersonal verbs is a mark of an early stage in a language, denoting that a speaker has not yet arrived so far in development as to trace his own actions and feelings to his own agency. There are many more impersonal verbs in early English than in Elizabethan, and many more in Elizabethan than in modern English,” seq. Abbott, Grammar, § 297.

*Pottle-deep.* “To the bottom of the tankard.” Schmidt.

*Noble swelling spirits,* seq. Noblemen, full of spirit, who pride themselves on their honor, and who are numbered among the very best men on the island.

*If consequence,* seq. If the results are in harmony with any hopes, *my dream*, seq.

*A rouse.* A copious drink.

*Almain.* German.

*Lown.* A base fellow.

*Direction.* Command.

*Equinox.* “The equal length of the day and the night.” Schmidt. Iago means Cassio’s drunkenness is as great a vice as his military skill is a virtue.

*Horologe.* A clock. Cassio will watch the clock “a double set”—i.e., twenty-four hours if he has no drink.

*Twiggen bottle.* Bottle covered with straw.

*Mazzard.* The head. Cf. *Hamlet*, V. 1. 97.

*Who’s, that, which,* seq. On use of *who, which, that*

by Elizabethan writers, cf. Abbott, Grammar, § 258, seq.

*To carve*, seq. To cut with his sword because he is enraged.

*In quarter, and in terms*, seq. In the places they occupied, and in the terms with which they addressed each other, seq.

*Censure*. Judgment. *Censure* is used again in V. 2. 368, where it means judicial sentence.

*Unlace*. Slacken. Do not guard carefully.

*Self-charity*. Kindness to one's self.

*Safer-guides*. Judgment.

*Collied*. "Blackened, darkened." Schmidt. Othello means his judgment is for the time being blinded by his anger.

*Approv'd*. Proven guilty.

*Lose me*. That is, shall receive my condemnation.

*Affin'd, or leagu'd in office*, seq. Joined by affinity, or being a colleague in office, seq.

*Touch me not*, seq. Do not appeal to me in that way.

Iago's description of the affray to Othello is masterly. It is unimpassioned, crafty, apparently friendly to Cassio. Its purpose is to ruin Cassio in Othello's estimation, which it effectually does.

*Sweeting*. A kind of sweet apple. Here used as term of endearment.

*Cast in his mood*. "Ejected in his anger." Johnson.

*Moral*. "Er is sometimes appended to a noun for the purpose of signifying an agent." Abbott, Grammar, § 443. *Moral* is one who moralizes.

*Familiar.* "Pertaining to the house and family, attached and serviceable to men." Schmidt.

*This advice is free.* Frank.

*Probab to thinking.* On reflection probable.

*Weak function.* "The operation of the mental faculties." Schmidt. Furness says of this definition: "Very, very doubtful." He does not, however, tell us what is the meaning. I think by *function* is meant the will and the ability to do what one wishes. Desdemona is so beloved by Othello that she can control both his will and his ability.

*Repeals him.* Wishes him forgiven and restored to his position.

*Bring him jump.* Bring him exactly, pat, at the time, *when*, seq.

### ACT III.

#### SCENE 1.

*Masters, play here.* This refers to the Venetian custom of awaking a married couple, the day after marriage, with music.

*Content.* Satisfy, remunerate.

*Naples.* Refers to the nasal twang which was common among the Neapolitans.

*In wholesome wisdom*, seq. Prudence forbids that he should grant your request.

#### SCENE 3.

*That policy*, seq. Cassio fears Othello's *policy* may keep him out of office a long time, or may depend on trivial matters.

*Watch him tame.* "Alluding to the practice of taming hawks by keeping them from sleep. Rolfe."

*Present reconciliation take.* Accept his penitence and be reconciled to him.

*Mammering.* Hesitating.

*Fearful.* Causing apprehension. "Desdemona means to say that, when she really prefers a suit that shall task the love of Othello, it shall be one difficult to determine; and when determined, hard to be undertaken." Knight.

*Wretch.* In Elizabethan English frequently a term of endearment, and so used here.

*Purse.* Wrinkle.

*Delations, working from the heart,* seq. Accusations, denunciations, proceeding from a man who is unimpassioned, controlled by a cool judgment.

*Leets and law-days,* seq. "Who has so virtuous ■ breast that some uncharitable surmises and impure conceptions will not sometimes enter into it; hold a session there as in a regular court, and 'bench by the side' of authorized and lawful thoughts?" Malone.

*Vicious.* "Wrong." Schmidt. "*Vicious* doth not signify here, *wrong* or *mistaken*, but apt to put the worst construction upon everything." Heath. Iago confesses that he has a jealous nature in order to evoke Othello's confidence.

*The green-eyed monster, which doth mock,* seq. Some editors believe that *mock* should be *make*. This is doubtful. I think the meaning is Jealousy is a monster which mocks its victim—i.e., the man or woman who is jealous. Cf. Furness *in loco* where the question is discussed exhaustively.

*Fineless.* Limitless, boundless.

*Exsufflicate.* "Probably synonymous to *blown*, = empty, unsubstantial, frivolous." Schmidt.

*And so she did.* "In this little speech of four monosyllabic words is contained the moral of Desdemona's fate. Had Othello been able to refute as a foul calumny this insinuated truth of Iago's, the villain's scheme must have come to naught at once. But, unhappily, Desdemona's timidity has led her to conceal from her father her love for the Moor by affecting to dread him ; and this former deviation from strict honesty is now enabling a traitor to undermine her husband's faith in her honour." Clarke.

*My government.* My self-control.

*Haggard.* A wild, untrained hawk.

*Jesses.* "Straps of leather or silk, with which hawks were tied by the legs." Schmidt.

*Let her down the wind.* "The falconers always let fly the hawk against the wind ; if she flies with the wind behind her she seldom returns." Johnson. Othello means he will cast off Desdemona forever.

*Chamberers.* Men who indulge in intrigues.

*Prerogativ'd.* "Privileged, exempt from certain evils." Schmidt.

*This forked plague.* The horns of the cuckold.

*Quicken.* Live.

*To the advantage.* "I, being *opportunely* here, took it up." Johnson.

*Be not acknown.* Do not acknowledge.

*Mandragora.* Mandrake ; ■ soporific.

*Ow'dst.* Didst own.

*Pioners.* Common soldiers, who had been degraded and were menials.

*Probation.* Proof.

*Conclusion.* "Experiment, trial." Malone. Cf. *Antony and Cleo.*, V. 2. 358.

*Shrewd doubt.* Well-grounded suspicion.

*Hearted throne.* "The heart on which thou wast enthroned." Johnson.

*Fraught.* Load, contents.

*Pontic Sea.* The Black Sea.

*Capable.* Capacious.

*Marble heaven.* Schmidt thinks *marble* may here mean eternal. Furness thinks it refers "to color, aglow with lacing streaks, and not to texture or to substance."

*Remorse.* Probably used here in sense of *pity*. Pity for Othello leads me *to obey*, seq.

#### SCENE 4.

*To lie in mine own throat.* "This meant to utter a wilful lie. 'To lie in the teeth' was less intentional, and gave less offence." Hunter.

*Crusadoes.* A Portuguese coin, so called from a cross being stamped upon it, worth three shillings.

*Moist.* A moist hand was supposed to indicate a warm, passionate nature.

*Sequester.* "Sequestration, separation, seclusion." Schmidt.

*Our new heraldry*, seq. Othello means that *of old*, a marriage meant a union of *hearts* as well as of *hands*. *Our new heraldry*—i.e., the present custom, joins *hands* in marriage, but not always *hearts*.

*Sorry.* "Sore, painful." Schmidt.

*To give it her.* I.e., to my wife.

*The sun to course*, seq. The sun to run two hundred annual circuits.

*Dyed in mummy*. "The balsamic liquor that oozed from mummies was supposed to have medicinal properties." Rolfe.

*'Tis not a year*, seq. It takes longer than a year or two to reveal to us a man's character. The inference is Desdemona must not be surprised at this change in Othello, to whom she has been married but a brief time.

*Office*. Duty.

*Shut myself up*, seq. Await patiently for returning fortune.

*Blank*. "The white mark at which the shot or arrows were aimed." Steevens.

*Unhatch'd practice*. Treason.

*Puddled*. Made muddy.

*Such observancy*. Such gentle, loving conduct as fits the bridal.

*Woman'd*. Accompanied by a woman. On Verbs Passive, cf. Abbott, Grammar, § 294.

*Circumstanc'd*. Governed by circumstances.

## ACT IV.

### SCENE 1.

*Hypocrisy against the devil*. To indulge in such liberties and yet stop short of gross sin is cheating the devil.

*The raven*. Cf. *Macbeth*, I. 5. 39, seq.

*Dotage*. Doting.

*Supplied*. "To gratify the desire of, to content." Schmidt.

*To confess*, seq. Othello quotes an old proverb. He is laboring under intense excitement. His language is, therefore, incoherent.

*Nature*, seq. Othello may refer to his terribly disturbed condition, being *in such shadowing passion*, and infer that there must be some real cause for it. I know of no explanation of the passage which is perfectly satisfactory.

*His*. In Shakespeare's time "*His* still represented the genitive of *It* as well as of *He*." Cf. Abbott, Grammar, § 228.

*A horned man's*, seq. A cuckold.

*Unproper*. "Indecent, with a double meaning." Schmidt.

*The spite of hell*. "Schmidt makes *spite* = 'mortification, vexation,' but it seems rather to be = malice." Rolfe.

*Ecstasy*. "A fainting fit, a swoon." Schmidt.

*Encave*. *En-* was frequently used, sometimes in its proper sense of enclosing," seq. Abbott, Grammar, § 440.

*Housewife*. A hussy.

*Unbookish*. Ignorant, unskilled.

*The addition*. Title of lieutenant.

*Fitchew*. Polecat. The cant term for a strumpet.

*Unprovide my mind*. "Divest it of resolution." Schmidt.

*With all my heart, sir*. "The phrase is used both as a reply to a salutation (= I thank you with all my heart), *Lear*, IV. 6. 32; and as a salutation (= I greet you with all my heart), *Timon of Athens*, III. 6. 27." Clarke.

*She falls.* Cf. Abbott, Grammar, § 291.

*Goats and monkeys.* Othello recalls Iago's reference to them in III. 3. 403.

*Not honesty.* Not proper.

## SCENE 2.

*Some of your function,* seq. "Othello taunts Emilia with having made a traffic in connivance at stolen meetings between Cassio and Desdemona, and now bids her give a specimen of her proficiency in her avocation." Clarke.

*A fixed figure,* seq. Othello means he could endure being made by men an object of scorn.

*Turn thy complexion,* seq. To be what Othello has described would cause Patience to change her complexion and to look grim as hell.

*Ignorant sin.* Unknown sin.

*Commoner.* Strumpet.

*Office opposite,* seq. Saint Peter keeps the gate of heaven. Desdemona, so Othello asserts, has *the office opposite*—viz., *the gate of hell*.

*There's money,* seq. Addressed not to Desdemona, but to Emilia.

*Callat.* A harlot.

*Beshrew.* "Originally a mild, indeed very mild, form of imprecation, = woe to." Schmidt.

*Cogging, cozening.* Cheating.

*Companions.* Used contemptuously, fellows.

*Speak within door.* Speak softly, so as not to be heard outside.

*Discourse of thought.* Reflection.

*Defeat.* Destroy.

*Daffest.* Turn me aside ; delay me.

*Votarist.* " One who has taken a vow." Schmidt.

*Respect.* Consideration.

*Fobbed.* Cheated, deluded.

*Intendment.* Intention.

*Mauritania.* Morocco.

*High.* Full, complete.

*Night grows*, seq. Is rapidly passing.

### SCENE 3.

*Incontinent.* Immediately.

*Unpin me.* Remove the pins, undress me.

*All's one.* It is all right.

*Her fortune.* Her fate.

*Much to do.* "*To do* is sometimes used for *ado* ; but in the present passage the verb may have its ordinary meaning : *I have to do much* ; that is, to make a great effort." Rolfe.

*The poor soul*, seq. This is an old ballad. It is quoted by Furness. *Vide* his edition of *Othello*, *in loco*.

*As many to the vantage.* As many in addition, *as would store*, seq.

*Our former having.* " Allowance, pin money." Schmidt.

*Not to pick bad from bad*, seq. Not to do wrong because my husband has wronged me.

### ACT V.

#### SCENE 1.

*Bulk.* " A part of a building jutting out." Schmidt.

*Quat.* A pimple. Rubbing it *to the sense* is rubbing it till it is painful.

*Bobb'd.* Obtained by fraud, deceit.

*No passage?* No one passing?

*Heavy night.* Cloudy or gloomy night.

*Gastness.* Ghastliness.

*Foh.* "Exclamation of contempt or abhorrence."

Schmidt.

## SCENE 2.

*The cause*, seq. Othello nerves himself for the killing of Desdemona by referring to the cause of his action—viz., her unfaithfulness, which he believes to be a fact.

*Put out the light*, seq. Othello first refers to the light of the candle, afterward to the light of Desdemona's life.

*Forfend.* Forbid.

*Conception.* Belief.

*Ta'en order.* Taken measures.

*Apt.* Natural.

*Charm.* Restrain, control.

*I thought so then.* Cf. IV. 2. 130, seq.

*Shows.* Has the appearance of; appears to be.

*Shore.* Cut the thread of his life.

*Reprobance.* "Perdition, eternal damnation."

Schmidt.

*Recognizance.* Badge, pledge.

*As liberal as the north.* "As freely as the north wind blows." Rolfe.

*By fortune.* By chance, by accident.

*Filth.* "Used as a term of extreme contempt, when applied to persons." Schmidt.

*Precious villain.* *Precious* here used ironically.

*Honesty.* "Honourableness, first claim to be respected." Schmidt.

*The ice-brook's temper.* The steel of which has been tempered by being thrust, when hot, into a brook, icy cold.

*Your stop.* Your power to check me.

*Butt.* "Goal, bound." Schmidt.

*Lost.* Groundless.

*Rush.* "A plant used before the introduction of carpets, to strow the floors of apartments." Used here "as a symbol of weakness and inefficiency." Schmidt.

*Compt.* Reckoning—i.e., the judgment-day.

*I look down towards his feet.* "To see if they are cloven." Rolfe.

*Practice.* "Artifice, stratagem, insidious device." Schmidt. Cf. I. 3. 102; III. 4. 141.

*Discontented paper.* "A letter full of dissatisfaction." Schmidt.

*Cast.* Dismissed.

*Indian.* The first Folio has *Judean*. Halliwell accepts that reading, and believes the reference is to Judas Iscariot. Furness endorses this opinion. The reference, however, is recondite. The opinions of editors are very contradictory and unsatisfactory. The subject is exhaustively discussed by Furness, Variorum edition, pp. 327-331.

*Spartan dog.* Spartan dogs were noted for their ferocity. Iago has just declared he *never will speak word*. Singer says, "The reference seems to be to the determined silence of Iago, and to the proverbial silence of the Spartans under suffering, as well as to the savageness of the dogs."

**III. Table of Acts and Scenes in which each character appears. Also, number of lines spoken by each character. Also, grouping of minor characters, to be read in a reading club by one person.**

No of  
Lines.

- 1117 Iago, **I**, 1, 2, 3; **II**, 1, 3; **III**, 1, 2, 3, 4; **IV**, 1, 2; **V**, 1, 2.  
 888 Othello, **I**, 2, 3; **II**, 1, 3; **III**, 2, 3, 4; **IV**, 1, 2, 3; **V**, 1, 2.  
 289 Cassio, **I**, 2; **II**, 1, 3; **III**, 1, 3, 4; **IV**, 1; **V**, 1, 2.  
 139 Brabantio, **I**, 1, 2, 3.  
 123 Roderigo, **I**, 1, 2, 3; **II**, 1, 3; **IV**, 2; **V**, 1.  
 76 Ludovico, **IV**, 1, 3; **V**, 1, 2.  
 73 Duke, **I**, 3.  
 61 Montano, **II**, 1, 3; **V**, 2.  
 30 Clown, **III**, 1, 4.  
 28 1st Senator, **I**, 3.  
 26 Gratiano, **V**, 1, 2.  
 17 3d Gentleman, **II**, 1.  
 14 2d Gentleman, **II**, 1.  
 13 Herald, **II**, 2.  
 9 Messenger, **I**, 3.  
 5 1st Officer, **I**, 2, 3.  
 5 2d Senator, **I**, 3.  
 5 "All," **II**, 1, 3; **V**, 2.  
 5 1st Musician, **III**, 1.  
 4 Sailor, **I**, 3.  
 4 1st Gentleman, **II**, 1, **III**, 2.  
 2 4th Gentleman, **II**, 1.  
 388 Desdemona, **I**, 3; **II**, 1, 3; **III**, 3, 4; **IV**, 1, 2, 3; **V**, 2.  
 245 Emilia, **II**, 1; **III**, 1, 3, 4; **IV**, 2, 3; **V**, 1, 2.  
 36 Bianca, **III**, 4; **IV**, 1; **V**, 1.  
     1st Officer.       }  
     4th Gentleman.   }  
     2d Senator.       }  
     1st Gentleman.   }  
     Sailor.            }  
     1st Musician.     }

## ACT I.

## IV. Questions.

1. What is the source of the plot of this play ?
2. What are the differences between Cinthio's novel and Shakespeare's drama ?
3. What dramatic purpose does Shakespeare effect in making these changes ?
4. To what does Roderigo allude by, *shouldst know of this*, and Iago by, *such a matter* ?
5. To whom does Roderigo refer, *hold him in thy hate* ?
6. What dramatic effect did Shakespeare produce by these vague hints ?  
*Ans.* His purpose was to arouse the interest and curiosity of the spectators of the drama.
7. What was one cause of Iago's hatred of the Moor as outlined in his first conversation with Roderigo ?
8. What is Iago's character as inferred from the same conversation ?
9. What does he say of his own worth ?
10. Why does Roderigo hate Othello ?
11. Roderigo describes Othello as *thick-lips*. Was he a negro ?
12. What does Othello say in III. 3. as to his color ?
13. What was the *Sagittary* ?
14. What example of Character-Grouping is there in I. 2 ?

*Ans.* Othello, Iago, Cassio and certain officers with torches. Over against them Brabantio, Roderigo, and officers with torches and weapons.

15. Where do the events recorded in I. 3. take place ?

16. What was the governing body at Venice at this time ?

17. What were the relative positions and powers of Dukes and Senators ?

18. What has caused the convening of the Council of State ?

19. What reports of the danger threatening Cyprus are brought by the different messengers ?

20. Why did the government of Venice confide the leadership of its armies to foreigners ?

21. What is the dramatic purpose of Othello's detailed account of his courtship and marriage ?

22. Also, of Desdemona's description of the same ?

23. Brabantio ascribes Othello's conquest of Desdemona to *witchcraft*. What were the current notions on this subject in Shakespeare's day ? Cf. "Folk-Lore of Shakespeare," Dyer, chap. ii.

24. What is the dramatic purpose of Brabantio's warning to the Moor *she has deceived*, seq.?

*Ans.* To foreshadow future events and prepare the spectator for them.

25. What events are thereby foreshadowed ?

26. What is the purpose and what the effect of Iago's conversation with Roderigo, toward the close of I. 3 ?

27. At the end of Act I. Iago soliloquizes. What is the function of a soliloquy in a drama ?

*Ans.* To reveal the hidden springs of action in the soliloquizer.

28. What is the dramatic function of Iago's last soliloquy in Act I. ?

*Ans.* To foreshadow the plot of the drama. In it Iago reveals his purpose and his plot to ruin Cassio and Othello.

29. Iago soliloquizes as much as, probably more than, any other of Shakespeare's characters. Why ?

*Ans.* It would be as impossible for the spectator of the play to judge correctly Iago's actions as it was for Othello, Desdemona, Cassio, unless he had revealed his sinister and diabolic motives in these soliloquies.

30. Why does Shakespeare change blank-verse to prose in the conversation between Iago and Roderigo ? Cf. Abbott, Grammar, §§ 515-515a.

31. What has been accomplished by Shakespeare in Act I. ?

*Ans.* I. All the principal characters have been introduced. Who were they ? II. All necessary information has been given as to the causes of the action of the drama. What were those causes ? III. Two events which are disturbing and tragic, and which are intended to foreshadow the tragedy of the play, are mentioned. What are they ? *a.* Distress of Brabantio at the elopement and marriage of his daughter. *b.* Impending attack of the Turks on Cyprus.

32. It is a canon of dramatic art that the principal characters in a drama must reveal their salient traits early in the drama. What are the principal characteristics of Roderigo, Iago, Othello, Desdemona, ■ those persons are described in Act I. ?

33. What was Othello's conception of marital love ?

34. What was Desdemona's ?

35. What was Iago's ?

36. How do Othello and Desdemona compare, as lovers, with Bassanio and Portia, with Romeo and Juliet ?

37. In one respect Iago and Richard III. are alike. What is that ?

*Ans.* Both appear in the beginning of the dramas as fully developed villains. Compare these characters from this point of view.

38. In what respect are Iago and Macbeth unlike ?

*Ans.* Macbeth gradually grows in wickedness. Contrast these characters from this standpoint.

39. Shakespeare ends Sc. 2 with a rhyming couplet *free, be*; also Sc. 3, *night, light*. Also several other scenes in this play. Why did he change from blank-verse to rhyme at the end of these scenes ?

*Ans.* There was no drop-curtain in the Elizabethan theatres. It is supposed these rhyming couplets were intended to inform the audience of the end of a scene. Cf. Abbott, Grammar, § 515.

40. Why does Brabantio not appear after Act I. ?

*Ans.* Because he took no part in the main action of this drama.

## ACT II.

41. Why does Shakespeare usher in the action of this drama with a storm ?

42. When, and under what circumstances, did Venice obtain control of Cyprus ?

43. How long did it retain that control ?

44. What dramatic purpose did Shakespeare effect by destroying the Turkish fleet ?

*Ans.* This drama is not in its scope international, as is *Henry V.*; nor national, as is *Richard III.* It is domestic. Its cause is a marriage, its scene is the home of Othello and Desdemona. The dramatic purpose of the threatened attack of the Turkish fleet upon Cyprus was to bring Othello and Desdemona and the others to that island. Having accomplished that, Shakespeare wrecked the Turkish fleet.

45. Cassio is here described as a *Veronese*. In Act I. Iago said he was a *Florentine*. What is the explanation of this discrepancy ?

46. What is Cassio's description of Desdemona ?

47. What is the dramatic purpose of this description ?

48. What is the nature and purpose of the conversation at the beginning of Sc. 1 between Iago, Emilia, Desdemona ?

*Ans.* I. It is an episode. II. It temporarily stops the movement of the action of the drama.

49. This conversation is followed by an *Aside* of Iago. What is its purpose ?

*Ans.* To reveal his thoughts and plans.

50. What revelations of themselves and their plans do Iago and Roderigo make in their conversation in Sc. 1 ?

51. What information does Shakespeare give us by means of Iago's soliloquy at the end of Sc. 1 ?

*Ans.* Iago's real opinion of the Moor ; his suspicion of the Moor's adultery with Emilia ; his purpose to ruin Othello by enkindling his jealousy ; his intention to have Cassio *on the hip*.

52. Where else does Shakespeare use the phrase, *on the hip*?

*Ans.* *Merchant of Venice*, I. 3. 47.

53. What is the origin of this phrase?

*Ans.* Brewer says: "The term is derived from wrestlers, who seize the adversary by the hip and throw him."

54. What was the Herald's proclamation?

55. What was the effect of the drinking-bout on Cassio?

56. What was the effect on his fortunes?

57. What is Cassio's description of drunkenness?

58. Is Shakespeare's portrayal of Cassio's grief and penitence true to nature?

59. Is the character of Cassio consistent?

60. What does Iago say of the drinking habits of Englishmen, Danes, Germans, Hollanders?

61. What revelation does Iago give of himself and his plans in the soliloquies at the end of Sc. 3?

62. Why does he treat Roderigo so cavalierly, saying, *Nay, get thee gone*?

*Ans.* Roderigo was his principal instrument in effecting the ruin of Cassio. That having been accomplished, Iago temporarily dismisses him.

63. What has Shakespeare effected in Act II.?

*Ans.* He portrays Iago's successful accomplishment of the ruin of Cassio.

### ACT III.

64. Of what custom of the Venetians does Shakespeare make dramatic use at the beginning of this act?

65. What is the explanation of the Clown's question, *have your instruments been in Naples?*

66. What is the dramatic purpose of the introduction here of music, the Clown, humor?

*Ans.* By means of Contrast to make more tragic the ruin of Othello, the portrayal of which is described in this Act. Its purpose and effect is similar to that of the Graveyard scene in *Hamlet*, which immediately precedes the deaths of the Queen, King, Laertes, Hamlet.

67. How does Desdemona in Sc. 3 respond to Cassio's appeal for her aid to regain Othello's favor?

68. What effect does Desdemona's action have on Othello?

69. In what words does Othello describe his first doubt of Desdemona's loyalty?

*Ans.* *Excellent wretch*, seq.

70. What did *wretch* mean in Elizabethan English?

71. Did Cassio know of Othello's wooing of Desdemona?

72. Why did he pretend ignorance of it (I. 2) to Iago?

*Ans.* His knowledge he believed to be confidential.

73. What does Iago say about *Good name*?

74. What about *Jealousy*?

75. What warning of Iago echoes a warning of Brabantio?

*Ans.* *She did deceive her father*, seq.

76. What was the effect on Othello of Iago's crafty and baseless insinuations against Desdemona?

77. What does Othello mean *If I do prove her haggard*, seq.

73. What dramatic use is made of Desdemona's handkerchief ?

79. How did Emilia unwittingly assist Iago to ensnare Othello ?

80. What comparison does Othello make between his *bloody thoughts* and the *Pontic Sea* ?

81. What practical form does Othello's revenge take ?

*Ans.* He engages Iago to kill Cassio. He determines to slay Desdemona himself.

82. What is the dramatic function of the Clown in Sc. 4 ?

*Ans.* By means of Contrast to intensify the tragic effect.

83. What does Desdemona say about the lost handkerchief ?

84. What is a *crusadoe* ?

85. Does Desdemona think Othello is jealous ?

86. What does Emilia say on this subject ?

87. What is the meaning of Othello's remark to Desdemona, *this hand is moist* ?

88. What is Othello's description of the handkerchief ?

89. Was Desdemona truthful in her statement, that the handkerchief *is not lost*, or was she simply mistaken ?

90. Is she a hypocrite, or does she simply lack moral courage, or is she temporarily disconcerted ?

91. Did she deceive her father as he, and as Iago later, asserted ?

92. Is the portrayal of her character consistent ?

93. How does she compare with Cordelia ?

94. What does Desdemona think may have caused Othello's rage ?

95. What is Emilia's description of jealousy ?

*Ans. But jealous souls will not be answered so, seq.*

96. What *dramatis persona* makes a first entry at the end of Sc. 4 ?

97. What is Bianca's character ?

98. Why has she not appeared before ?

99. Does her appearance at this time violate the canon of dramatic art that all the principal characters must appear at the beginning of a drama ?

*Ans. No.* Because she is of minor importance in the action of the drama.

100. Why does Shakespeare portray her as jealous ?

*Ans.* The minor characters in a drama are, to a certain extent, reflections of the principal ones. In *The Merchant of Venice* the love of Portia and Bassanio is reflected in the loves of Gratiano and Nerissa, of Lorenzo and Jessica. Here Bianca reflects the jealousy of Iago, Othello, Roderigo.

101. What dramatic purpose is effected by this interview between Bianca and Cassio ?

*Ans.* The revelation of a new phase of Cassio's character.

102. What has Shakespeare accomplished in Act III. ?

*Ans.* Othello's ruin.

103. What changes in Othello's opinions, feelings, conduct has Shakespeare portrayed in this Act ?

104. Also, in those of Desdemona ?

105. Also, in those of Cassio ?

106. By what different methods has Iago enkindled Othello's jealousy and rage ?

107. What is the source of Iago's power over Othello ?

*Ans.* Partly his own keen intellect and diabolic craft, and partly Othello's confiding nature.

#### ACT IV.

108. What does Othello mean by *hypocrisy against the devil* ?

109. What reference does Othello make to the raven ?

110. What references are there in other Shakespeare plays to the raven ?

111. How does Iago, at this time, attempt to intensify Othello's jealousy and rage ?

112. What does Othello mean by, *Nature would not invest herself*, seq. ?

113. What primal characteristic of his nature does Iago reveal when Othello faints ?

*Ans.* Absence of emotion. He is unfeeling, pitiless.

114. How does this compare or contrast with the same trait in Shylock, in Richard III. ?

115. What does Othello mean when he says : *A horned man's a monster*, seq. ?

116. What does Iago now do to prove to Othello the guilt of Cassio and Desdemona ?

117. What is *unbookish jealousy* ?

118. Who brings the handkerchief to Iago and  
\* Cassio ?

119. What does she say ?

120. What is the dramatic purpose of this incident ?

121. What its effect ?

122. What is the effect on Othello of the conversation between Iago and Cassio ?

123. There is no finer example of pathos in all literature than the portrayal of Othello's grief in Sc. 1. How does it compare with the pathos of Cordelia's death ? Cf. *Lear*, V. 3.

124. By what diabolic remark does Iago cause Othello's feelings of grief and pity to be transformed into one of cruel rage ?

125. What method of killing Desdemona does Iago suggest ?

126. Why does he advise strangling in preference to poisoning ?

127. What message does Lodovico bring to Othello from the Duke and Senators of Venice ?

128. Why does Desdemona express delight at that message ?

129. By what words and deeds does Othello's feeling toward Desdemona find expression ?

130. What does Othello say to Lodovico of Desdemona ?

131. What does Lodovico say of the change in Othello ?

132. What is the dramatic purpose of these words ?

*Ans.* To emphasize and make more vivid that change.

133. Is it a fair inference from Desdemona's words, *If haply you my father do suspect*, seq., that

Othello thought that Desdemona, her father, Cassio, had conspired to secure his recall ?

134. What does Othello say of the nature of his grief ?

135. What charge does he make against Desdemona ?

136. What effect does that charge have upon her ?

137. What is Emilia's description of the one who has *devised this slander* against Desdemona ?

138. What is the dramatic purpose of Desdemona's appeal to Iago to aid her to win her lord again, and of her protestation of innocence ?

*Ans.* I. To reveal her character in all its loveliness and purity. II. To evoke the sympathy of the spectators of the drama. III. To make more tragic her approaching death.

139. What does Roderigo say of the jewels he had given Iago ?

140. What reply does Iago make to Roderigo's charge, *Every day thou daffest me with some device* ?

141. What command does Othello give Desdemona at the beginning of Sc. 3 ?

142. What is the dramatic effect of Desdemona's song ?

143. What other character in Shakespeare, just before a tragic death, indulged in singing ? Cf. *Hamlet*, IV. 5.

144. What inference as to the characters of Desdemona and Emilia are we to draw from their conversation as to *women who do abuse their husbands* ?

145. What is Shakespeare's purpose in introducing Lodovico's embassy ?

*Ans.* It causes Othello, Iago, Roderigo to decide to act the following night.

146. What is the principal characteristic of Act IV.?

*Ans.* Preparation. The main action of the drama has not moved. Every preparation, however, has been made for the Catastrophe or conclusion of the drama. When that begins the main action immediately resumes movement.

## ACT V.

147. What reasons does Iago give why he wishes Cassio and Roderigo to kill each other?

148. What confession does Roderigo make after he is wounded?

149. Is the death of Roderigo in strict accord with Poetic Justice?

150. What tribute does Othello pay to Iago?

151. What charge does Iago make against Bianca?

152. What is his purpose in making, and later reiterating, this charge?

*Ans.* To divert suspicion from himself.

153. What reason does Othello give for the murder of Desdemona which he is about to perpetrate?

154. How does this compare with Brutus's reasons for the killing of Cæsar?

155. Also with Macbeth's for the killing of Duncan, Banquo, and his other victims?

156. What charge does Othello make against Desdemona?

157. What does Othello state Cassio has confessed?

158. What does Desdemona say about the cause of her death ?

159. How does Emilia describe Iago when she hears of his plot against Desdemona ?

160. In what respects was Emilia inferior to, in what superior to Desdemona ?

161. What was the first effect on Othello when he learns of Desdemona's innocence ?

162. What does Gratiano say of the effect of Desdemona's marriage on her father ?

163. Why does Shakespeare mention the fact of Brabantio's death ?

*Ans.* To make manifest the groundlessness of Othello's suspicion that his recall to Venice was caused partly, or altogether, by Brabantio.

164. What was the effect on Emilia when she learned of the cruel and false charges against Desdemona ?

165. When Othello is finally convinced of Desdemona's faithfulness, what does he say and do ?

166. Why does he prefer not to kill Iago ?

167. What does Othello say of the purity and honor of his motives in everything he had done ?

168. Is the conclusion of this drama = the deaths of the innocent Desdemona and Othello, the continued life of the fiendish Iago = in accordance with Poetic Justice ? Cf. "Shakespeare as a Dramatic Artist," Moulton, pp. 296-299.

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169. In what respects is Othello's Passion like or unlike the jealousy of Leontes, Posthumus, Ford ? Cf. "Lectures on Shakespeare," Coleridge, Bohn's Edition, pp. 380, 381.

170. What is the nature of Othello's Passion ?

171. Is it Jealousy in the ordinary meaning of that word, or is it a feeling generated by a struggle in a noble nature between love and honor ?

172. Is it agony to find the object of his love unworthy ?

173. What different methods do Iago and Iachimo pursue to create jealousy in their victims ?

174. In this play Shakespeare portrays the passion of jealousy as developed in a wicked man and in a frank, good, noble man. Make a comparative study of Iago and Othello from this point of view.

175. What is the source of Iago's unbounded influence over Roderigo, Cassio, Othello ?

*Ans.* A powerful will, a keen intellect, a lack of all moral considerations.

176. Lowell ("Old English Dramatists," p. 76) says, in Iago Shakespeare has embodied "the corrupt Italian intellect of the Renaissance." What were the characteristics of that intellect ?

*Cf.* "The Renaissance in Italy." John Addington Symonds. "Lecture on Machiavelli." Morley.

177. Macaulay ("Essay on Principal Italian Writers") says : "Othello is, perhaps, the greatest work in the world." Is this opinion well founded ?

178. How does Othello as a drama compare with the *Prometheus* of Æschylus ; the *Œdipus* of Sophocles ; with *Lear* and *Hamlet* ?

179. Some of Iago's speeches in this drama are excessively coarse. Why did Shakespeare put them in his mouth ?

*Ans.* I. By contrast to make more evident the

purity of Desdemona, of whom they were uttered.

II. To make more apparent and forceful the grandeur and purity of the drama as a whole.

180. Shakespeare is a master of Contrast. What were some examples of Contrast in this drama—e.g., Character-Contrast, Passion-Contrast ?

181. How does Iago's hypocrisy compare with that of Molière's Tartuffe ?

182. Why has Iago never once attempted to deceive or use Desdemona ?

183. What were Iago's motives, methods, cardinal traits of intellect, emotion, morals ?

184. What were Othello's ?

185. Has Shakespeare avoided the artistic mistake of making Iago too diabolic ? Cf. V. 2. 286.

186. Describe the time-element in this drama.

*Note.*—In the Shakespeare plays there is what Furbess (*Hamlet*, Vol. I. p. xv.) calls "two series of times, the one suggestive and illusory, the other visible and explicitly indicated." Halpin describes them as the *protractive* and the *accelerating* series ; Christopher North as Shakespeare's *two clocks*. In this play these "two series of times" are, Clarke says, "visibly and skilfully sustained. Shakespeare had to give the brief effect of recent marriage, consequent upon the elopement and secret espousals which occur in the opening of the play ; and he had also to give the lengthened effect of conjugal union, in order to add to the tragic impression of broken wedded faith and destroyed wedded happiness. To produce the former effect, he has made but one night elapse since the arrival of the wedded pair in Cyprus and the

celebration of their nuptials ; to produce the latter effect, he throws in occasional touches that indicate a longer period"—e.g. III. 3. 292. Cf. Rolfe, *Othello*, Notes, pp. 188-189.

## V. Collateral Reading.

Lectures on Shakespeare. Coleridge. Bohn's Edition, p. 384, seq.

Dramatic Essays of Charles Lamb. Dodd, Mead & Co., p. 163, seq.

Characters of Shakespeare's Plays. Hazlitt. London, 1817, p. 54, seq.

Macaulay, *Edinburgh Review*, Vol. XLV., p. 272.

Characteristics of Women. Jameson. Routledge, p. 224, seq.

Shakespeare Papers. Maginn, p. 257, seq.

Shakespeare, His Mind and Art. Dowden, p. 205, seq.

System of Shakespeare's Dramas. D. J. Snider, Vol. II., p. 97, seq.

Lectures on Dramatic Art and Literature. A. W. Schlegel. Trans. by Black, Vol. II., p. 189, seq.

Shakespeare Commentaries. Gervinus. Trans. by F. E. Bunnett, p. 505, seq.

William Shakespeare. Wendell, p. 278, seq.

Othello : A Critical Study. W. R. Turnbull.

Notes on Othello. K. Elze, contained in *Englische Studien*. Edited by Dr. Eugen Kölbing, Vol. XI., p. 217, seq.

Shakespeare's Heroines. Helen Faucit. Lady Martin, p. 45, seq.

Shakespeare. His Life, Art and Characters. H. N. Hudson.

The Acting of Iago. R. G. White. *Atlantic Monthly*, Vol. XLVIII., p. 203, seq.

Critical Essays on the Plays of Shakespeare. W. W. Lloyd.

Shakespeare as a Dramatic Artist. R. G. Moulton.

Short Studies of Shakespeare's Plots. Cyril Ransome.

Studies in Shakespeare. R. G. White.

Transactions of New Shakespeare Society. These contain numerous and valuable references to *Othello*.

The Women of Shakespeare. Louis Lewes.



TWELFTH NIGHT



## TWELFTH NIGHT

### I. The Source of the Plot.

In writing this play Shakespeare made use of a story by Barnaby Riche, entitled *Apolonius and Silla*. This is an adaptation of an Italian novel by Matteo Bandello.

There were two Italian comedies founded on Bandello's story—viz., *Gl'Inganni* (The Cheats) and *Gl'Ingannati* (The Deceived). There is some resemblance between them and Shakespeare's *Twelfth Night*.

Whether Shakespeare was familiar with these Italian comedies, or made any use of them in writing his play, is questionable. Without any doubt, however, he derived some hints for the Main Action of the play—viz., the love affairs of the Duke and Olivia, from Riche's *Apolonius and Silla*. The Sub-Actions of the play, in which Malvolio, Sir Toby, Sir Andrew, Fabian, the Clown, and Maria appear, are wholly original with Shakespeare. Those characters are his creations.

For a translation of *Apolonius and Silla*, *Gl'Inganni*, *Gl'Ingannati*, cf. Hazlitt's "Shakespeare's Library," Part I., Vol. I., pp. 383-412 ;

Doubleday & McClure Edition of Shakespeare, volume containing *Twelfth Night*; "New Illustrations of Shakespeare," Hunter, Vol. I., p. 391, seq.

## II. Explanatory Notes.

There is nothing in Riche's story or in the play itself to suggest the title *Twelfth Night*. It was the custom in England, in Shakespeare's day, to devote the twelfth night after Christmas to sports and revels. There is reason to believe that this play was first acted on a twelfth night. On that account Shakespeare called it *Twelfth Night*. The second title, *What You Will*, seems to indicate Shakespeare's indifference to the first title. "Call it," he may have said, "*Twelfth Night*. If that does not please you, call it *What You Will*."—i.e., anything you choose.

### ACT I.

#### SCENE 1.

*Music . . food of love.* Music is the language of the emotions. It appeals not to the intellect, but to the heart. Sidney Lanier says: "Music is love in search of a word." Viola says, Act II., Sc. 4:

"It gives a very echo to the seat  
Where love is throned."

Cf. *Antony and Cleopatra*, II. 5. 1, 2.

"Give me some music; music, moody food  
Of us that trade in love."

*Fall.* Cadence.

Cf. Pope, Ode on *St. Cecilia's Day* :

“ The strains decay,  
And melt away  
In a dying, dying fall.”

*Like the sweet sound that breathes upon a bank of violets*, seq. “ Like the sweet talk of lovers upon a bank of violets, perfuming the air and perfumed by it.” Schmidt. “ Like the low, sweet hum of the summer air, as it kisses the coyly shrinking wild flowers upon the banks, and passes on loaded with fragrance from the sweet salute.” White.

*Quick*. Cf. *II. Henry IV.*, IV. 3. 107.

*There*. Refers to the sea.

*Validity*. Value. Cf. *All's Well*, V. 3. 192.

*Pitch*. Height. It described the highest point of a falcon's flight. Cf. *I. Henry VI.*, II. 4. 11. It also describes the position of the sun at midday. *Sonnet*, VII. 9.

*Abatement and low price*. These words are used as a contrast to validity, pitch.

*Shapes*. Anything bodied forth by the imagination.

*Fancy*. Love. Cf. *As You Like It*, III. 5. 29.

“ If ever,—as that ever may be near,—  
You meet in some fresh cheek the power of fancy,  
Then shall you know the wounds invisible  
That love's keen arrows make.”

*Alone*. Pre-eminently ; beyond comparison.

*High-fantastical*. Highly imaginative. Possessed of imagination in the highest degree.

The meaning of this whole passage is : as the sea

receiveth and absorbs whatever enters it, so a lover absorbs and makes a part of himself the one beloved.

*Will you go hunt?* *To*, before the infinitive, was frequently omitted in Elizabethan English. *Will you go to hunt?* would be the present form. Cf. Act III., Sc. 3, where the *to* is again omitted before the infinitive.

*"Shall we go see the reliques of this town?"* Cf. Abbott, Grammar, § 349.

*The hart.* Shakespeare makes a pun on the words *hart*, *heart*.

*O, when mine eyes, seq.* Reference is to the story in Greek mythology of Actæon, a hunter, who having seen Artemis (Diana) bathing, was changed by her into a stag and torn in pieces by his own dogs.

*I might not*, etc. *Might* was originally used in the sense of was able or could. It here means I could not be admitted, or was not able to gain admittance.

*The element.* Cf. III. 1. 65.

*Hence.* The first folio has *heate*. Most of the modern editions follow it, and have instead of *Hence*, *Heat*. Meaning is, till the heat of seven years has passed.

*Cloistress.* Nun.

*A brother's dead love.* Love for a brother who is dead.

*That fine frame.* Such a fine nature.

*Rich golden shaft.* "According to Ovid, Cupid's arrow which caused love was sharp pointed and of gold; that which dispelled love was blunt and of lead." Wright. Cf. *Mid. Night's Dream*, I. 1. 170.

"I swear to thee, by Cupid's strongest bow,  
By his best arrow with the golden head,"

*Her sweet perfections.* Reference is to *liver, brain, heart*, which represent respectively the passions, judgments, sentiments.

*One self King.* One, and only one, ruler or lord.

“The filling of the ‘sovereign thrones,’ with ‘one self King’ is the *perfection* of Olivia’s merit.” Knight. That effect is attained by marriage. To accomplish that marriage is the purpose of the Duke.

## SCENE 2.

*Illyria . . Elysium.* This is one of Shakespeare’s oft-repeated plays on words.

*Perchance.* By chance. The Captain a moment later uses the word in this sense, *to comfort you with chance*.

*This poor number.* Reference to the few who were saved, as was Viola.

*Arion.* A Greek poet of Lesbos, 700 B.C., who was famous as a player upon the cithara. According to a legend, while returning from a musical contest in Sicily in which he had been victor, he was thrown into the sea by the sailors. He was saved and carried to Tænarus by dolphins which had gathered about the ship to listen to his lyre.

*Mine own escape, seq.* My escape leads me to hope the same for him. This hope has some further basis in your speech.

*Bred and born.* The usual sequence, born and bred, is here reversed.

*Duke.* After this the Duke is called Count.

*Orsino!* I have heard my father name him; he was a bachelor then.

This remark of Viola's is an example of fine dramatic technique. It is both reminiscent and prescient. The Duke was not a stranger to Viola, nor was she ignorant of the fact that he was a bachelor. This statement foreshadows the love affair of Viola and the Duke.

*Fresh in murmur.* Was a recent rumor.

*What's she? Who is she?* "In the Elizabethan and earlier periods, when the distinction between ranks was much more marked than now, it may have seemed natural to ask, as the first question about any one, 'Of what condition or rank is he?'" Abbott, Grammar, § 254. This use of *what* for *who* is frequent in the plays.

*Dear loss.* The first folio and most modern editions have *dear love*.

*Mellow.* Ripe. Till circumstances arose that made it to my interest to reveal my identity and condition. On the formation of transitive verbs in the plays, cf. Abbott, Grammar, § 290.

*And though that nature,* etc. Though men's hearts and minds may be different from what their exteriors indicate, etc.

*Conceal me what I am.* This is what in grammar is known as "a redundant object." Cf. Abbott, Grammar, § 414.

*Allow me.* Prove me to be worthy of.

*Wit.* Used in the sense of mind. Preserve silence in accordance with my expressed wish.

### SCENE 3.

*A plague.* An interjectional phrase. *What in the*

*name of the plague means my niece!* It must be remembered that Sir Toby is a rollicking, jolly, drunken fellow, whose language is more expressive than elegant. All he says must be interpreted in the light of this fact.

*Your cousin.* In Shakespeare's day this meant any kinsman or kinswoman. Sir Toby has just spoken of Olivia as *my niece*.

*Except before excepted.* A reference to the law term *exceptis excipiendis*, exceptions being made. This is, like most of Sir Toby's replies, simply a drunken repartee.

*Confine . . finer.* A meaningless play upon words.

*Any's.* Any one who is, etc.

*Viol-de-gamboys.* Italian name for violoncello. It was so called because it was held between the legs, *gamba* being Italian for legs.

*Almost natural.* Not acquired, but as the *gifts of nature*. Used sarcastically as we speak of a born idiot.

*Subtractors.* Sir Toby's mistake for detractors.

*Coystrel.* Originally a mean fellow, a servant. In Shakespeare's day a knave.

*Castiliano volto.* One of Sir Toby's meaningless expressions, uttered while he was drunk.

*Accost.* To make up to, to address. As Sir Toby said it, he doubtless pointed to Maria.

*"Bring your hand to the buttery-bar."* "A proverbial phrase among forward Abigails, to ask at once for a kiss and a present." Dr. Kenrick.

*It's dry, sir.* "She may intend to insinuate that

it is not a lover's hand, a moist hand being vulgarly accounted a sign of an amorous constitution." Johnson. Cf. *Othello*, III. 4. 36-38.

In this conversation Maria, who is shrewd and quick at repartee, dallies with and ridicules the stupid Sir Andrew, very much to the discomfiture of Sir Andrew, as Sir Toby tells him.

*A cup of canary.* Wine from the Canary Islands.

*A great eater of beef*, seq. Eating beef was supposed to make a man coarse and stupid. Cf. *Troilus and Cressida*, II. 1. 14.

*Tongues*, seq. Mr. Joseph Crosby, *American Biblioplist*, June, 1875, p. 143, says: "I was at my wits' end to understand what effect a knowledge of the tongues, or any expertness in the arts, could produce in beautifying Sir Andrew's tow head. . . I was reluctantly on the point of giving up the conundrum when it dawned upon me that the facetious Knight (Sir Toby) had made a pun—a first-class pun, too—on the word *tongues*. . . His imagination had seized upon Sir Andrew's *tongues*, and converted them into *tongs*—curling-tongs—the very article required in Sir Andrew's toilet to 'mend' his hair withal, which, without their assistance, hung 'like flax on a distaff,' and most persistently and stubbornly refused to curl by *nature*." *Tongue* in Shakespeare's day was pronounced *tong*.

*She'll none of me.* Cf. *Merchant of Venice*, III. 2. 102, 103.

*There's life in't.* Sir Toby means while there's life there's hope.

*Kick-shaws.* "Toys, trifles." Schmidt.

*An old man.* Meaning doubtful.

Possibly Sir Andrew meant a man of experience. More likely he had no definite meaning, as, according to his own confession, he was almost witless. This whole conversation was, on Sir Toby's part, intentionally nonsensical. On Sir Andrew's part unintentionally so.

*Mutton.* "The pun here shows that the association of capers with boiled mutton is as old as that of apple sauce with roast goose, on which Romeo quibbles in *Romeo and Juliet*, II. 4. 85." Rolfe.

*The back trick.* A backward movement or caper in dancing.

*Mistress Mall's picture.* Reference may be to the picture of some notorious wanton of that day.

It was the custom at that time to put curtains in front of pictures. Cf. Act. I., Sc. 5, where Olivia says: *We will draw the curtain*, seq.

*Galliard. Coranto.* Popular dances.

*Star of a galliard.* "A star favorable to dancing." Wright.

*Flame-coloured stock.* Bright-coloured stocking.

*Taurus? that's sides and hearts.* Reference is to the astrological figure in almanacs in Shakespeare's day. The same can be found in almanacs of the present time. Both Sir Toby and Sir Andrew are in error. Taurus governed the neck and throat. Shakespeare intended they should both be mistaken.

#### SCENE 4.

*Cesario.* Viola has assumed a man's name as well as a man's garb.

*Be not denied access.* Valentine, the Duke's first messenger to Olivia, was refused access.

*Civil Bounds.* Bounds established by decorum.

*Passion.* Intensity.

*Thy youth*, etc. The Duke means that Olivia will listen more attentively to Viola's message than if it were delivered by an older and graver messenger.

*Diana.* Goddess of the moon, protectress of the female sex.

*Rubious.* Red, the color of the ruby.

*Pipe.* Voice.

*Semblative.* Resembling, and therefore suited to.

*Thy constellation.* The constellation under which Viola was born.

*Barfal strife.* Strife full of impediments.

#### SCENE 5.

*Lenten.* Scanty, unsatisfactory. Like a lenten meal.

*Fear no colours.* Military metaphor. See Maria's explanation.

*Let summer bear it out.* Let it be in summer, when it would cause little, if any, inconvenience or suffering.

*Not so neither.* Cf. Abbott, Grammar, § 406; also II. 1. 1; *Measure for Measure*, II. 1. 241; *Merchant of Venice*, V. 1. 35.

*Gaskins.* Loose breeches.

*If Sir Toby would leave drinking*, seq. The Clown's idea is, you are pretty; if Sir Toby were not so drunken, you and he might make a marriage. It is a fine example of *foreshadowing*. The intimation

prepares the spectator for what actually does take place later—viz., the marriage of Sir Toby and Maria.

*You were best.* On Shakespeare's use of you and thou, cf. Abbott, Grammar, § 231.

*Quinapalus.* An imaginary friend of the Clown, or, more probably, the Clown himself.

*Dry.* Stupid, insipid.

“ His brain,  
Which is as dry as the remainder biscuit  
After a voyage.”

*As You Like It*, II. 7. 39.

Cf. also *Troilus and Cressida*, I. 3. 329.

*Dishonest.* Not chaste. Honest is frequently used by Shakespeare to mean virtuous.

“ Are you honest ?” *Hamlet*, III. 1. 103.

“ I am myself indifferent honest.” *Idem.* 123.

*Madonna.* Literally, my lady.

*For give the dry fool drink*, seq. This speech of the Clown's is meant to be a bantering, witty reply to Olivia. Under a surface of nonsense is some sound sense.

*Misprision.* Mistake.

“ There is some strange misprision in the princes.”

*Much Ado*, etc., IV. 1. 187.

*Cucullus*, etc. A cowl does not make a monk—no more does *motley*, the fool's dress, make a fool.

*Mouse of virtue.* Term of endearment. Fools had the privilege of being frank and familiar with their superiors. See Olivia's rebuke to Malvolio, Act I. Sc. 5.

*Doth he not mend?* Improve, grow better.

*Barren.* Dull.

*Put down . . with,* etc. "*With* is often used to express the juxtaposition of cause and effect." Cf. Abbott, Grammar, § 193.

*These set kind of fools.* Example of Confusion of Proximity ; the pronoun *these* is in plural because of its proximity to plural noun, *fools*. Cf. Abbott, Grammar, § 412.

*Zanies.* A sort of subordinate fool.

*Bird-bolts.* Short, blunt-headed arrows used with a crossbow.

*An allowed fool.* A licensed fool.

*Mercury endow thee with leasing,* etc. *Leasing* means lying. Mercury was the patron of thieves and cheats. White explains passage : " As Olivia undertakes the defence of his calling, the Clown prays Mercury, the god of liars, to enable her to push her defence beyond the bounds of truth."

*Thou hast spoke,* seq. " The Clown hints that folly ran in Olivia's family, and illustrates this by pointing to Sir Toby, who was just entering." Wright.

*Pia mater.* Brain.

*Crowner.* Coroner. " The crowner hath sat on her," etc. *Hamlet*, V. 1. 4.

*Sheriff's post.* Post at the door of the sheriff's office on which proclamations were affixed.

*Codling.* An unripe apple.

*Standing water.* Water neither ebbing nor flowing. Malvolio cannot tell whether or not this young man has passed boyhood and is approaching manhood.

*Comptible.* Sensitive. Viola's interview with Olivia proves this description of herself to be accurate.

*Are you a comedian?* Are you acting a part?

*My profound heart.* *Heart*, a term of familiarity. *Profound*, "applied to Olivia in bantering compliment to her sagacity." Wright.

*Usurp.* Counterfeit. Cf. V. 1. 257, "*My masculine usurped attire.*"

*From my commission.* Apart from my commission.

*To be feigned.* Pretended, counterfeited, dissembled.

*Allowed your approach,* seq. I allowed you to enter not so much to hear you as to wonder at you.

*Some mollification,* seq. Maria was small. Viola intends to twit her for her small size and inflated talk.

*Such a one I was this present.* Text is probably incorrect. Olivia means I am like this at present.

*'Tis in grain, sir.* Reference is to Olivia's beauty, which will not wash out, because it is not artificial, but natural.

*The cruellest she alive,* seq. Cf. Sonnets III., IX., XIII.

*Praise.* Not to commend, to applaud, but to appraise, to value. Hence, Olivia's reference to an inventory.

*In voices well divulged.* By common report well spoken of.

*Have took.* Cf. Abbott, Grammar, § 343.

*Cantons.* Cantos.

*Fee'd post.* Hired messenger.

*Blazon.* "A term of heraldry, denoting the verbal description of armorial bearings. Viola had no need of a coat-of-arms to proclaim her gentle birth." Wright.

*Unless the master were the man.* This is an interjectional remark, the exact meaning of which is not known. Olivia evidently wishes the master and the man could change places. In that case the master's suit might not be in vain.

*Peevish messenger.* Olivia did not think Viola peevish, silly, wayward. She so describes Viola in order to conceal her own feelings toward Viola.

*Mine eye, seq.* Olivia is afraid her judgment will be led astray by Viola's attractive appearance.

*Owe. Own.*

## ACT II.

### SCENE 1.

*Nor will you not.* Cf. Abbott, Grammar, § 406.

*No, sooth.* No, truly.

*Determinate.* Fixed.

*Extravagancy.* Vagrancy. "Roaming at large, wandering without an object." Wright.

*It charges me, seq.* Good taste, good manners, make it incumbent in me, under the circumstances, to tell you, etc.

*Messaline.* This place existed only in the imagination of Shakespeare.

*The breach of the sea.* The surf which, owing to the storm, was dashing, or breaking violently, on the shore.

*With such estimable wonder.* “*Estimable wonder* is esteeming wonder, or wonder and esteem. The meaning is, that he could not venture to think so highly as others of his sister.” Johnson.

*With more.* With salt tears.

*Your bad entertainment.* My hospitality has not been as generous as I should like.

*Your trouble.* The trouble I have occasioned you.

*If you will not murder,* seq. If you will not kill me, by forsaking me.

## SCENE 2.

*A desperate assurance.* An assurance which is desperate—i.e., without any hope of change.

*She took the ring,* seq. Viola left no ring. With the intuition of a woman, she divined Olivia’s meaning. What that was she tells us in her soliloquy, uttered as soon as Malvolio departed.

*Her eyes had lost her tongue.* She was so occupied with looking at me that she could not speak.

*Passion.* Love.

*She were better.* Cf. Abbott, Grammar, §§ 230, 352.

*Proper-false.* Hypocrites. Proper exterior, false, hypocritical interior.

*Fadge.* Succeed.

*Fond.* Dote. On Shakespeare’s use of substantives and adjectives as verbs, cf. Abbott, Grammar, § 290.

## SCENE 3.

*Diluculo surgere.* An adage from Lilly’s Grammar. The remainder of it is: “saluberrimum est.” It means to rise early is most salubrious.

*We three.* "Alluding to a common old sign representing two fools, with the inscription *We three*, the spectator being, of course, the third. Such signs are still to be seen in England." Rolfe.

*A catch.* A part-song, sung by three or more persons, in which one part follows another.

*Pigrogromitus*, seq. Meaningless talk of the addle-brained Sir Andrew.

*Impetico's thy gratillity.* The Clown simply follows Sir Andrew's example in talking nonsense.

*Testril.* Sixpence.

*Song of good life.* "A song with a moral in it." Wright.

*Sweet and twenty.* "Twenty times sweet." Halliwell. "Sweet kisses and twenty of them, twenty being used as a round number." Wright.

The Main Action of this drama is a love affair. It is very appropriate, therefore, that the Clown should sing a love-song.

*Draw three souls out of one weaver?* "In *Much Ado*, II. 3. 61, 62, Benedick says: 'Is it not strange that sheeps' guts should hale souls out of men's bodies?' And to this power of music Shakespeare again refers. . . . To draw three souls out of one starved weaver can be nothing more than a humorously exaggerated consequence of the power exerted by music." Wright.

*Caterwauling.* Noise like the crying of cats.

*Cataian.* A Chinese.

*Peg-a-Ramsey.* A term of reproach borrowed from an old song.

*Tilly-valley.* "An exclamation of contempt at

what has been said." Schmidt. Dame Quickly, in *II. Henry IV.*, II. 4. 90, intending to use this word, says *tilly-fally*.

*Coziers'*. Cobbler.

*Mitigation or remorse*. Without any self-control or restraint.

*Snick-up*. Simply a contemptuous expression, meaning, get out!

*Round*. Blunt, plain-spoken.

*Farewell, dear heart*, seq. This is a song, "Corydon's Farewell to Phillis."

*Cakes and ale*, seq. It was the custom at the festivals of the English Church to have *cakes and ale*. Malvolio was a Puritan. As such he would disapprove of this custom.

*Saint Anne*. Reference to a saint would be very objectionable to Malvolio, a Puritan. Hence the Clown makes it.

*Your chain*. A chain which Malvolio as ■ steward wore. It was a sign of the office of steward.

*Shake your ears*. "Like a helpless ass." Wright.

*Nay-word*. By-word.

*Possess*, seq. Tell us.

*Weakness*. Refers to Malvolio's vanity.

*Expressure*. Expression.

*Personated*. Depicted.

*Penthesilea*. Queen of the Amazons. Another joke at Maria's small stature.

*Before me*. "By my soul." Rolfe.

*Foul way out*. I have lost your niece and my money both.

*Cut*. A docked horse.

## SCENE 4.

*Antique.* "Old-fashioned, quaint, but not necessarily fantastic or grotesque." Wright.

*Recollected terms.* "Phrases gathered with pains, not spontaneous." Wright. "Picked, refined? or trivial?" Schmidt.

*Favour.* Countenance. Used also in *As You Like It*, V. 4. 27.

*By your favour.* If you will allow me to say so.

*So wears*, seq. "Grows fitted to him by use, like a garment." Wright.

*So sways she level.* Rules, dominates in a conservative and well-balanced manner.

*Worn.* "Worn out, effaced." Wright.

*Cannot hold the bent.* Cannot stand the strain of every-day life.

*Silly sooth.* Simple truth.

*Cypress.* "A cypress coffin." Schmidt.

*Changeable taffeta.* The Clown describes the Duke as a vacillating, inconstant man.

*That miracle*, seq. Her beauty.

*They lack retention.* "This from the Duke, who has lately affirmed that woman's love is firmer and more lasting than men's, is but another point in keeping with his opal-hued mind." Clarke.

*The liver*, seq. The liver was supposed to be the seat of the emotions.

*Thought.* "Often applied to love, as a passion bred and nourished in the mind." Schmidt. So used here. Cf. Sonnet LXXXVIII.

*And yet I know not.* This remark of Viola's is

masterly technique on Shakespeare's part. It foreshadows the appearance, later, of Sebastian.

## SCENE 5.

*Sheep-biter.* Term of contempt. Reference is to Malvolio.

*Nettle. Metal.* Mason says: "The nettle of India is the plant that produces what is called cow-itch, . . . which torments by its itching quality." Quoted by Rolfe.

The first folio has *Mettle*. That is preferable. It means "par-excellence = gold." Schmidt.

*Come thus near.* State, confess.

*Jets.* Struts.

*'Slight.* Contraction for *God's light*.

*Strachy.* Probably a reference to a character in some story current in Shakespeare's day, which has been lost.

*Jezebel.* Sir Andrew, in his ignorance and stupidity, gives this name of a woman to Malvolio.

*Blows.* Inflates, puffs up.

*Stone bow.* A crossbow for shooting stones.

*Branched velvet gown.* "Adorned with needle-work representing flowers and twigs." Schmidt.

*Day-bed.* Sofa.

*Humour of state.* A realizing sense of my position and its authority.

*A demure travel of regard.* "Looking gravely about." Rolfe. Malvolio's phrases, like himself, are stilted and inflated.

*Watch.* Watches were worn in England at this time.

*By th' ears.* With force.

*Contempt of question.* Beyond any question or shadow of doubt.

*By your leave, wax.* Addressing the wax with which the letter was sealed, and asking permission to break it.

*Lucrece.* The head of Lucretia was a favorite device on seals.

*Brock.* Badger, a term of contempt.

*A Lucrece knife.* Probably a knife that could cut the impression of Lucrece on the sealing-wax.

*Stanuel.* The falcon.

*Checks.* Turns aside from its proper game to seek other.

*Formal capacity.* Any one of an average mind.

*Cold scent.* On the wrong track.

*Sowter.* Cobbler. Botcher. Malvolio is on the wrong scent ; hence, is a botcher.

*Faults.* Defective scents.

*No consonancy, seq.* The subject does not admit of this explanation.

*Tang.* "To ring, to twang." Schmidt.

*Trick of singularity.* Pretend to be eccentric.

*Yellow stockings.* Frequently used in Shakespeare's day. The custom still survives in the dress of the boys of Christ's Hospital School, London.

*Cross-gartered.* "Wearing the garters both above and below the knee, so as to be crossed at the back of the leg." Wright.

*Daylight and champaign*—Daylight and an open country do not reveal things more distinctly.

*Politic authors.* Authors who treat of the politics of the state.

*Point-devise.* Exactly, precisely.

*Sophy.* Shah of Persia. Cf. III. 4. 307.

*I could marry.* By this remark Shakespeare foreshadows the marriage of Sir Toby and Maria.

*Tray-trip.* A game something like our backgammon. It was played with dice.

*Tartar.* Tartarus, the infernal regions.

### ACT III.

#### SCENE 1.

*Tabor.* A musical instrument used by the professional clown.

*Cheveril glove.* Kid glove. It was very soft and flexible. Cf. *Henry VIII.*, II. 3. 32; *Romeo and Juliet*, II. 4. 87.

*Dally nicely.* To trifle, to wanton, to play. In this conversation with Viola the Clown is dallying *nicely with words*.

*Pilchards.* Sardines.

*Expenses.* "Drinking money." Schmidt.

*Commodity.* Quantity, parcel. Meaning is, when Jove sends you more hair, let him send with it a beard.

*A pair of these.* Reference is to the piece of money Viola has given him. He wants another piece to make a pair.

*Lord Pandarus*, seq. Cf. *Troilus and Cressida*, Act I.

*Welkin.* Sky.

*Haggard.* Untrained hawk. The Clown must make a jest of everything, as the untrained hawk attacks every bird. This is an excellent description of the Fool in the Shakesperian drama

*List.* The end, limit.

*Prevented.* Anticipated.

*Pregnant.* Alert, quick-witted.

*Vouchsafed.* Condescending.

*Lowly feigning.* A pretence of humility.

*Music from the spheres.* Reference to the Pythagorean doctrine of the harmony of the spheres. Shakespeare again refers to it in *As You Like It*, II. 7. 6; *Merchant of Venice*, V. 1. 60-65.

*Enchantment.* Charm.

*Receiving.* Perceiving.

*A cyprus.* "A fine transparent stuff, now called crepe." Wright.

*Grise.* A degree, a step.

*Vulgar.* Common, in the sense of frequently experienced.

*Wit and youth is.* On plural substantive with singular verb, cf. Abbott, Grammar, §§ 333-338.

*Due west.* Toward the setting sun. In other words, your mission is a failure.

*Westward-ho!* Cry of the boatmen on the Thames.

*Think you are not,* seq. You are mistaken in falling in love with me.

*Maugre.* In spite of.

*Clause.* "Inference, conclusion." Schmidt.

## SCENE 2.

*A jot.* "The least quantity imaginable." Schmidt.

*Dormouse.* Sleeping. "The animal *Myoxusglis*, which passes winter in sleep." Schmidt.

*Fire-new.* Similar to our brand-new.

*Sailed into the North.* Out of the sunshine and heat; into the cold and dark.

*A Brownist.* One of a sect of the Puritans founded by Robert Brown, about 1581.

*Bed of Ware.* A four-post bed, ten feet nine inches square, seven and a half feet high; capable of holding twelve persons. Till about ten years since was at the Saracen's Head Inn at Ware.

*Goose-pen.* Sir Toby means a pen in the hand of a goose.

*Cubiculo.* Chamber, lodging, from Lat. *cubiculum*.

*Manakin.* A little man.

*Youngest wren of nine.* The youngest in a brood of wrens is generally the smallest. Reference is to Maria's diminutive size.

*Passages of grossness.* "Gross impositions." Wright.

*The new map, etc.* Probably a map published in 1598-1600 to illustrate *Hakluyt's Voyages*. In this map are many new details of India, China, Ceylon, Japan, etc.

### SCENE 3.

*Jealousy.* Not suspicion, but apprehension.

*Were my worth, seq.* If my ability to repay you were equal to my sense of obligation, etc.

*The count his galleys.* *His* was sometimes used, by mistake for *'s*, the sign of the possessive case, particularly after a proper name, and with especial

frequency when the name ends in *s*. Cf. Abbott, Grammar, § 217.

*Lapsed*. Caught.

*Idle markets*. "Useless, unprofitable." Schmidt. Antonio means Sebastian has not sufficient money to buy luxuries.

#### SCENE 4.

*Bestow of him*. Bestow on him.

*Sad and civil*. Serious, sober, grave.

*Suits well*, seq. Olivia refers to her grief for the loss of her father and brother, both of whom have died within a twelvemonth.

*Possessed*. Under the control or influence of some evil spirit.

*If sad and merry madness*, seq. Malvolio is happy in his delusion ; Olivia is sad.

*Please one*, seq. An old ballad.

*Midsummer madness*. The heat of summer was supposed to cause madness. Cf. *Much Ado*, etc., I. 1. 94.

"*Leon*. You will never run mad, niece.

*Beat*. No, not till a hot January."

*Jove*, seq. It is probable Shakespeare wrote *God*. This was changed, so as to avoid violating the statute against *The abuses of players*, etc.

*Bawcock . . chuck*. Terms of good-natured familiarity.

*Ay, Biddy*, seq. This is probably a song. Later Sir Toby refers to a game in which cherry-stones were thrown into a pit.

*Collier*. The devil is compared to a collier because the face of the latter is black with dirt.

*Genius.* "A good or evil spirit supposed to direct the actions of man." Schmidt. Sir Toby means the *device* or trick has taken complete possession of Malvolio.

*Dark room, seq.* This was the treatment to which the insane were subjected in England in Shakespeare's day.

*Bring device, seq.* Bring the whole affair to judgment.

*A May morning.* The season of the year particularly devoted to sport and pastime.

*Liest in thy throat.* A more deliberate and wilful lie than "thou liest in thy teeth."

*Windy side.* Safe side.

*Commerce.* Communication, business.

*Bum-bailie.* An inferior sheriff's officer.

*Unchary.* Liberally, unsparingly. Olivia means she has expressed her feelings to Viola too frankly.

*Dismount thy trick.* Draw thy sword.

*Be yare.* Be quick and nimble.

*Quarrel to me.* With me.

*Unhatched.* "Unhacked, not blunted by blows." Schmidt.

*On carpet consideration.* Carpet knights were those who were made knights at home in time of peace. Wright says: "In employing the term *consideration*, Sir Toby implies that Sir Andrew's honors had been purchased."

*Hob, nob.* A phrase expressing recklessness, like "come what may."

*Conduct.* Escort.

*Quirk.* Whim, caprice.

*Firago.* Sir Toby means *virago*.

*Pox on't.* A curse.

*If you offend him.* If you have offended him, etc.

*Undertaker.* If you act as his agent.

*He will bear you easily, and reins well.* Sir Andrew refers to his horse *grey Capilet*, which he told Sir Toby he would give Viola, if Viola would let him withdraw the challenge.

*No jot.* Not in the least.

*Lean and low ability.* Out of my scanty sum.

*Done good feature shame.* Your beautiful exterior belies your mean and ungrateful heart.

*Yet living in my glass.* Reflected in my likeness. Viola means, Antonio mistakes me for my brother. From this fact I infer, and hope, my brother still lives.

*Salt waves, seq.* Reference is to the kindness of the sea in not swallowing up both Viola and Sebastian.

*'Slid.* By God's lid.

## ACT IV.

### SCENE 1.

*Well held out.* The Clown mistakes Sebastian for Viola, and supposes he is simply acting a part. He commends him for doing it well.

*This great lubber, seq.* "That is, affectation and foppery will overspread the world." Johnson.

*Greek.* Jester, Merry-maker. "The Greeks were proverbially spoken of by the Romans as fond of good living and free potations." Nares.

*Fourteen years*, seq. "That is, at fourteen times the annual rent." Wright. Equivalent to a high price.

*Well fleshed*. Eager to fight, like an animal fed on flesh.

*Rudesby*. Rough fellow.

*Extent*. Assault. Word is derived from a legal term signifying seizure of goods.

*What relish*, seq. What am I to think ?

## SCENE 2.

*Competitors*. Confederates.

*Bonos dies*, seq. The Clown's remarks are, and are intended to be, nonsensical. The same is true of those made to Malvolio in the interview following.

*Pythagoras*. Reference is to his doctrine of metempsychosis. Cf. *Merchant of Venice*, IV. 2. 54; *As You Like It*, III. 2. 187.

*I am for all waters*. Can adapt myself to any work, as a fish can swim in all waters.

*Perdy*. By God—*par Dieu*.

*Five wits*. "Powers of the mind, corresponding in number to the five senses." Wright.

*Propertied*. Treated me as if I was a piece of property.

Note the Clown sometimes speaks as himself, sometimes as Sir Topas.

*Shent*. Reprimanded.

*The old vice*. The fool of the miracle plays. He appeared in the company of the devil.

## SCENE 3.

*Credit*. Belief, opinion.

*Trust.* Used in the same sense as credit.

*Discourse.* Reasoning.

*Take and give back affairs.* "Take a business in hand and discharge it." Wright.

*Whiles.* Until.

*According to my birth.* A celebration such as befits one of my birth and position.

## ACT V.

### SCENE 1.

*Conclusions to be as kisses.* "In the Clown's argument, the affirmative conclusion follows the negative premisses, as kisses follow upon refusal." Wright.

*Double-dealing.* A play upon words. I would ask you to repeat the gift *but that it would be double-dealing.*

*Your grace.* Your virtue.

*At this throw.* By this trick. Reference is to throwing dice.

*Bawbling.* Insignificant, small, like a bauble.

*Unprizable.* Of little value—i.e., it was a small vessel. Wright explains it as "invaluable, inestimable." Abbott interprets it as "not able to be made a prize of." I reject these latter meanings. The Duke is contrasting the small vessel of Antonio with the largest vessel in his own fleet.

*Scathful.* Harmful, destructive.

*Fraught.* Freight.

*Candy.* Crete.

*Drew, seq.* Drew his sword, etc.

*Dear.* Such that will cost you dearly.

*Dedication.* Devotedness.

*Pure for his love.* Solely, purely out of my love to him.

*But that he may not,* seq. Olivia refers to her heart.

*Fat and fulsome.* Distasteful.

*Like . . . Egyptian thief.* Reference is to the story of Theagenes and Chariclea in the *Ethiopica* of Heliodorus. Thyamis, an Egyptian pirate, seized Chariclea and placed her in a cave. He fell in love with her. When attacked and overpowered by other pirates, he rushed into the cave and attempted to kill her. In the darkness he slew another person.

*To do you rest.* To give you relief from Olivia's hard-heartedness.

*Grizzle on thy case.* A tinge of gray on thy body. *Case* was technically the skin of an animal.

*Trip.* Be caught in your own trap, etc.

*Hold little faith.* Have a little faith, confidence.

*Incarnidate.* Incarnate.

*Coxcomb.* Head.

*Othergates.* Otherwise.

*Set.* Fixed—i.e., closed.

*A passy-measures pavin.* A drunken and meaningless reference to a well-known dance.

*Wit and safety.* A wise regard to my own safety.

*A strange regard.* A surprised look.

*Perspective.* Reflection, as from a glass.

*That deity,* seq. Omnipresence.

*Masculine usurped attire.* My dress, which is that of a man.

*Jump.* Agree,

*Weeds.* Garments.

*Nature to her bias*, seq. Nature, in accordance with her usual method, did right, made no mistake.

*Wrack.* Shipwreck. Referring to the shipwreck which cast both Viola and Sebastian on the shores of Illyria.

*Orbed continent.* Either the sun or the firmament.

*Most extracting frenzy*, seq. Olivia refers to her love affair, which had been to her distracting.

*Perpend.* Consider.

*Notorious.* "Notable, Egregious." Schmidt.

*Write from it.* Write differently from it.

*The modesty of honour.* With the reserve and propriety of honour.

*Geck and gull.* Simpleton, dupe.

*Presupposed.* Suggested to you as being such as would favour your suit.

*Importance.* Urging.

*Convents.* Is convenient. Wright rejects this meaning for "convenes, summons."

Of the Clown's song Knight remarks: "We hold the Clown's epilogue song to be the most philosophical Clown's song on record. . . It is the history of a life, from the condition of a *little tiny boy*, through *man's estate*, to decaying age—*when I came into my bed*; and the conclusion is, that what is true of the individual is true of the species, and what was of yesterday was of generations long past away—for

*A great while ago the world begun.*

### III. Table of Acts and Scenes in which each character appears. Also, number of lines spoken by each character.

No of  
Lines.

398	Sir Toby, <b>I</b> , 3, 5; <b>II</b> , 3, 5; <b>III</b> , 1, 2, 4; <b>IV</b> , 1, 2; <b>V</b> , 1.
344	Clown, <b>I</b> , 5; <b>II</b> , 3, 4; <b>III</b> , 1; <b>IV</b> , 1, 2; <b>V</b> , 1.
306	Malvolio, <b>I</b> , 5; <b>II</b> , 2, 3, 5; <b>III</b> , 4; <b>IV</b> , 2; <b>V</b> , 1.
221	Duke, <b>I</b> , 1, 4; <b>II</b> , 4; <b>V</b> , 1.
183	Sir Andrew, <b>I</b> , 3; <b>II</b> , 3, 5; <b>III</b> , 1, 2, 4; <b>IV</b> , 1; <b>V</b> , 1.
128	Sebastian, <b>II</b> , 1; <b>III</b> , 3; <b>IV</b> , 1, 3; <b>V</b> , 1.
128	Fabian, <b>II</b> , 5; <b>III</b> , 2, 4; <b>V</b> , 1.
107	Antonio, <b>II</b> , 1; <b>III</b> , 3, 4; <b>V</b> , 1.
32	Captain, <b>I</b> , 2.
14	Valentine, <b>I</b> , 1, 4.
12	1st Officer, <b>III</b> , 4; <b>V</b> , 1.
8	Priest, <b>V</b> , 1.
7	Curio, <b>I</b> , 1; <b>II</b> , 4.
4	Servant, <b>III</b> , 4.
4	2d Officer, <b>III</b> , 4.
353	Viola, <b>I</b> , 2, 4, 5; <b>II</b> , 2, 4; <b>III</b> , 1, 4; <b>V</b> , 1.
321	Olivia, <b>I</b> , 5; <b>III</b> , 1, 4; <b>IV</b> , 1, 3; <b>V</b> , 1.
169	Maria, <b>I</b> , 3, 5; <b>II</b> , 3, 5; <b>III</b> , 2, 4; <b>IV</b> , 2.

### IV. Questions.

#### ACT I.

1. What is the origin of the title of this play ?
2. What dramatic purpose does Shakespeare effect in the opening lines of this play ?

*Ans.* He touches the emotional chord—viz., love, that vibrates through the play.

3. What is the meaning of the phrases, *Music . . the food of love, sweet sound that breathes, so full of shapes is fantasy* ?

4. What is the pun on *hart* ?

5. What is the meaning of *element itself, rich golden shaft* ?

6. What information is given us in Sc. 1 of the Duke ? What of Olivia ?

7. Is Shakespeare's Illyria a geographical or an imaginative place ?

8. What information is given in Sc. 2 of Viola's brother ?

9. What is the dramatic purpose of this ?

*Ans.* To foreshadow his appearance later in the play.

10. Why does Viola tell us she knew Orsino was a bachelor ?

*Ans.* To reveal one cause of her interest in him, and to foreshadow her love for him.

11. What does the Captain say of the Duke's wooing of Olivia ?

12. What description does he give of Olivia ?

13. What does Viola decide to do ?

14. What revelation of himself does Sir Toby make at his entrance on the stage ?

15. What does he say of Olivia ?

16. What descriptions do Sir Toby and Maria give of Sir Andrew Aguecheek ?

17. Are those descriptions accurate as judged by Sir Andrew's conduct and words when he appears ?

18. In what dress, what capacity does Viola appear in Sc. 4 ?

19. What does the Duke say to her, what of her ?

20. What is the dramatic function of Viola's last words in Sc. 4, *I'll do my best*, seq. ?

*Ans.* In them Shakespeare foreshadows the Main Action of the drama.

21. What is the meaning of *fear no colours, a good lenten answer* ?

22. What does the Clown mean, *if Sir Toby would leave drinking*, seq. ?

23. What does this remark foreshadow ?

*Ans.* The marriage of Sir Toby and Maria.

24. What does the Clown, in a soliloquy, say of wit ?

25. What is the meaning of *misprision, cucullus non facit*, seq. ?

26. Underneath the Clown's bantering conversation with Olivia is some sound, logical reasoning. What does he prove by that ?

27. What is Olivia's description of Malvolio ?

28. What does Olivia say of the Duke's suit ?

29. What is Sir Toby's condition when he first appears before Olivia ?

30. What is the Clown's answer to Olivia's question, *what's a drunken man like* ?

31. What is Malvolio's description of Viola ?

32. What does Viola mean, *I am very comptible* ?

33. What does Olivia mean, *Are you a comedian* ?

34. What is Maria's metaphor, *Will you hoist sail*, seq. ?

35. What does Olivia mean, *'Tis in grain, sir* ?

36. What description of Olivia does Viola give to her ?

37. What description of the Duke does Olivia give ?

38. What does Viola say to Olivia of the Duke's love for her ?

39. What does Viola say she would do if she loved so ?

40. What does Viola say when Olivia offers her money ?

41. What is the dramatic function of Olivia's soliloquies at the end of Sc. 5 ?

*Ans.* I. To reveal her new-born love for Viola.  
II. To foreshadow Viola's discovery of that love in II. 2.

42. Why did Olivia send the ring to Viola ?

43. What has Shakespeare accomplished in Act I. ?

*Ans.* I. He has introduced in person, and revealed to us their salient traits, all the principal characters in the play except Sebastian. He introduces him by a reference to him in Sc. 2. II. He has given all necessary information of the cause of the action—viz., the love of the Duke for Olivia, and his efforts to woo her. III. He has foreshadowed the Main Action of the drama in Viola's words: *I'll do my best to woo your lady. Aside. Yet, a barful strife,* seq.

## ACT II.

44. What information of himself and of his sister does Sebastian give ?

45. What is the dramatic purport of his remark, *she much resembled me?*

*Ans.* To foreshadow the mistaken identity of the one for the other.

46. What request does Antonio make of Sebastian ?

47. Why does Shakespeare make Antonio say to Sebastian, *I do adore thee so?*

*Ans.* To touch again the emotional chord that vibrates through the drama.

48. What is the nature of Sc. 1 ?

*Ans.* Episodic. During it the action of the drama has temporarily ceased movement.

49. What is the connection between I. 5 and II. 2 ?

50. What does Viola in her soliloquy in Sc. 2 tell us of Olivia's passion ?

51. What description does Viola give of the complication of the plot ?

*Ans.* *How will this fadge, seq.*

52. Shakespeare here compares the plot of a drama to a knot. What did Aristotle say on this subject ?

*Ans.* He said a drama is like tying and untying a knot. In the Climax the knot is perfectly tied. All previous to the Climax is the *Desis*, or tying ; all following is the *Lusis*, or untying.

53. What is the nature of Sc. 3 ?

*Ans.* It is a Sub-Action.

54. To what does the Clown allude, *the picture of we three ?*

55. What is a catch ?

56. What is the nature of the song the Clown sings ?

57. Why does Shakespeare make it *a love song ?*

58. What does Maria say is the result of Viola's visit to Olivia ?

59. What is Maria's description of Malvolio ?

60. Is this a correct analysis of Malvolio's character ?

61. What is Maria's plot to *gull* Malvolio ?

62. What does Sir Toby say of Maria's feeling for him ?

63. What does her statement foreshadow ?

64. What does Sir Andrew say to Sir Toby of his effort *to recover your niece*?

65. What advice does Sir Toby give to him?

66. What is the nature and what the function of Sc. 3?

*Ans.* It is a comic Sub-Action. It is intended to be a contrast to the Main Action, which is serious, and which forms the subject of Scs. 2 and 4.

67. What does the Duke and what does Viola say of the effect of *the old and antique song we heard last night*?

68. What is the Duke's description of *all true lovers*?

69. What is the Duke's advice as to men marrying women younger than themselves?

70. Is it likely that Shakespeare in this referred to his own experience?

*Ans.* No. A great drama, like every other work of art, is objective. To the degree that it is subjective is it defective. Shakespeare's plays, therefore, are impersonal.

71. What is the Clown's description of the Duke?

72. Why does the Clown describe the Duke as deficient in constancy?

*Ans.* He tired so soon of the song. Cf. also I. 1. 7, seq.

73. Is this in harmony with the Duke's description, directly afterward, of the nature of his passion for Olivia?

74. Also with the sudden transference, at the last, of his love from Olivia to Viola?

75. What does Viola say of love, and of her love for a man ?

76. Is her conduct toward the Duke (V. 1. 135-136) in accord therewith ?

77. What is the dramatic purpose of Viola's remark, *All the brothers, too ; and yet I know not ?*

*Ans.* To foreshadow the appearance later of that brother.

78. Has Viola previously informed us that she was in love, and that the object of that love was the Duke ?

*Ans.* I. 4. 40-42.

79. What is the nature of Sc. 4 ?

*Ans.* Episodic.

80. What does Sir Toby mean by his description of Maria as *nettle* or *metal of India* ?

81. What is the meaning of *sowter* ?

82. What is the nature of Malvolio as judged by his conduct in Sc. 5 ?

83. How does that compare with Olivia's and Maria's descriptions of him ?

84. What is the significance of Sir Toby's remark, *I could marry this wench for this device* ?

*Ans.* It foreshadows the marriage of Sir Toby and Maria.

85. What was *tray-trip*.

86. What does Maria say of *the fruits of the sport* resulting from this trick on Malvolio ?

### ACT III.

87. What does the Clown mean, *a sentence is but a cheveril glove*, seq. ?

88. Is this descriptive of his own play upon words ?

89. What is the dramatic purpose of Viola's reply to the Clown, *I am almost sick for a beard* ?

90. What is Viola's description of the nature and function of *the Fool* in a Shakespeare play ?

91. Was Olivia unmaidenly in declaring, so plainly, to Viola her love ?

*Ans.* Olivia was a countess, Viola a page. The difference in the rank gives some justification for what would otherwise be unseemly.

92. When Viola rejects Olivia's advances, what reaction takes place in Olivia's feelings ?

93. What does Viola mean by her opinion of Olivia ?

94. What is the significance of Viola's statement, *I am not what I am* ?

95. What does Olivia say about *love sought ; unsought* ?

96. What does Viola say in response to Olivia's declaration of love ?

97. What determination does she announce ?

98. What is the feigned and what the real reason that Olivia gives to Viola to induce her to *come again* ?

99. What is *dormouse valour* ?

100. What metaphors does Fabian use in his remarks to Sir Andrew at the beginning of Sc. 2 ?

101. What is a Brownist ?

102. Why does Sir Andrew challenge *the Count's youth* ?

103. What does Sir Toby say is the best *love-broker in the world* ?

104. What is the humorous irony in Sir Toby's description of the challenge ?

105. What does Sir Toby mean, *dear to him, lad, some two thousand strong?*

106. What does Maria say is the effect of the letter on Malvolio ?

107. Of what scene is III, 3, the continuation ?

108. What reason does Antonio give for having followed Sebastian ?

109. Why is it Antonio cannot *without danger walk these streets?*

110. What does he give Sebastian, and why does he give it ?

111. What is the dramatic function of Sc. 3 ?

*Ans.* I. It is episodic. II. It foreshadows the appearance, with all its attendant complications, of Antonio in Sc. 4.

112. For whom has Olivia sent ?

113. What does Olivia say of Malvolio, of his suitableness to be her servant, of her likeness to him ?

114. What is the dramatic purpose of this information ?

*Ans.* I. To describe Malvolio's condition. II. To describe Olivia's.

115. What disposition does Olivia make of Malvolio ?

116. What does Malvolio mean by *it is Jove's doing?*

117. What does Sir Toby suggest shall be done with Malvolio ?

118. Why does Shakespeare make the heroine of

this drama the butt of one of Sir Toby's and Fabian's jokes ?

*Ans.* This drama is full of comic situations. It is entirely proper that even the heroine should be placed in one.

119. What are some of those comic situations ?

120. What is the dramatic function of the duel ?

*Ans.* I. To bring to a Climax the Complication of the drama by involving in a quarrel Viola, Sir Andrew, Antonio. II. To foreshadow the Resolution of the drama by Antonio's mistake in supposing Viola to be Sebastian.

121. What does Viola, in a soliloquy, say which unmistakably foreshadows the Resolution of the drama ?

*Ans.* *Methinks his words do from such passion fly,*  
seq.

#### ACT IV.

122. How is mistaken identity still further emphasized in Sc. 1 ?

*Ans.* Every character in it mistakes Sebastian for Viola.

123. Why does Sebastian describe the Clown as *foolish Greek* ?

124. What dramatic purpose is effected by Olivia's protestations of love to Sebastian, and Sebastian's favorable response thereto ?

*Ans.* It is the first step in the Resolution—i.e., the resolving of the complication of the drama.

125. What beliefs current in Shakespeare's day does he travesty in Sc. 2 ?

*Ans.* The belief that insanity was a demoniacal possession and could be cured by prayers and priests.

126. What does Sebastian say in Sc. 3 of his experiences, and his thoughts and feelings about them?

127. Why does Shakespeare make Sebastian insist that neither he nor Olivia is insane?

*Ans.* The action of a drama must be carried forward by persons who are sane, who are governed by reason, intelligence. No drama could be written all the actors in which were idiots or lunatics. A character may in the course of the action, from excessive grief or anxiety, become deranged—e.g., Lear. Or for a shrewd purpose might assume madness—e.g., Hamlet. Such cases do not, however, invalidate the above dictum.

128. What action do Olivia and Sebastian take?

129. What is the effect of this on the action of the drama?

*Ans.* It aids very materially in the resolution.

## ACT V.

130. What function, in addition to that of creating humor, does the Clown fulfil?

*Ans.* He is a Link-Person. He is constantly going between the Duke and his friends, on the one hand, and Olivia and her friends, on the other. The Duke sends him on such a mission in Sc. 1 of this Act.

131. What do the Duke, 1st officer, and Viola say of Antonio?

132. What does Antonio say of Viola's ingratitude?

133. What does Olivia say of Viola ?

134. What does the Priest say of their betrothal ?

135. What is the effect of this on the Duke ?

136. What further amazement, bewilderment is created by the entrance of Sir Andrew and Sir Toby, and their mistake in supposing Viola to be Sebastian ?

137. How is the dramatic knot finally untied, the Resolution finally completed ?

*Ans.* By the appearance of Sebastian.

138. Is this the first time, and if so, why, that Viola and Sebastian have appeared at the same time ?

139. How does Malvolio end his dramatic life ?

140. What description of the outcome of the trick on Malvolio, which is equally descriptive of the outcome of the drama, does the Clown give ?

*Ans.* *The whirligig of time brings in his revenges.*

141. Is the outcome of the drama in perfect harmony with the plot as described by Viola at the end of I. 2 ?

142. What purposes does the Clown's song effect ?

*Ans.* I. Dramatically, it complements the music with which the play begins. II. Æsthetically, it describes in verses which are beautiful and philosophic the phase of human life of which this play is a transcript.

\* \* \* \* \*

143. What part do Antonio and Sebastian play in working out the plot ?

144. Which is the more correct description of woman's love in II. 4, that of the Duke or that of Viola ?

145. In what respects are Viola and Olivia alike,

and what unlike, in their Experiences, Social Positions, Appearance, Emotions, Methods of Making Love, Intellects ?

146. What are the special characteristics of Maria ?

147. Why does Shakespeare almost always bring Sir Toby and Sir Andrew on the stage together ?

*Ans.* They are meant to be Character-Contrasts. Each evokes and makes vivid the special traits of the other.

148. What are some of the metaphors, similes, imagery used in this play ?

149. In this play are five songs. What was Shakespeare's intent in introducing them ? What was their dramatic function ?

150. Where in this play does Shakespeare change the diction from blank verse to prose ? Where the reverse ? Why does he make these changes ?

151. What are some of the puns in this play ?

152. What was the nature, what the dramatic function of the Clown in the Shakespearian drama ?

153. Compare the Clown in this play with Touchstone, in *As You Like It* ; Antolycus, in *Winter's Tale* ; the Fool, in *Lear*.

154. An important element in the plot of *Twelfth Night* is confusion of identity, Viola being mistaken for Sebastian, and *vice versa*. Shakespeare uses the same device in *The Comedy of Errors*. Compare the two plays from this point of view.

155. Shakespeare frequently makes his heroines discard their skirts for male apparel. Describe his technique in this particular as manifested by Viola, in this play ; by Portia, Nerissa, Jessica, in *The*

*Merchant of Venice* ; by Rosalind, in *As You Like It* ; by Julia, in *Two Gentlemen of Verona* ; by Imogen, in *Cymbeline*.

156. In this play Shakespeare makes references to the Puritans. Describe the conflict between the Puritans and the actors.

## V. Collateral Reading.

William Shakespeare, Barrett Wendell, p. 205, seq.  
Shakespeare Manual, F. G. Fleay, chap. viii.

Characters in Shakespeare's Plays, Hazlitt, p. 255, seq.

Shakespeare Characters, Charles Cowden-Clarke, p. 195, seq.

Lectures on Shakespeare, Hudson, Vol. I., p. 192, seq. ; also, p. 246, seq.

Characteristics of Women, Jameson, Edition of Routledge, p. 168, seq.

The Illustrated Shakespeare, Verplanck, Vol. II., p. 6, seq.

The Leopold Shakespeare, Furnivall, p. lix., seq.

Shakespeare Commentaries, Gervinus, translated by F. E. Bunnett, p. 423, seq.

Mad Folk of Shakespeare, Bucknill, p. 314, seq.

New Illustrations of Shakespeare, Hunter, Vol. I., p. 365, seq.

Shakespeare's Word-Play and Puns, Thomas R. Price, *Shakespeareana*, Vol. VI., No. LXV., pp. 221-227 ; No. LXVII., pp. 292-297.

Shakespeare's Puns, Joseph Crosby, *American Biblioplist*, June, 1875, p. 143, seq.

For a critical study of Shakespeare's references

to the Puritans, and a history of the Puritan attack on the theatre, *vide* my Introduction to *Much Ado About Nothing*, Bankside Edition, Vol. VI.

For a critical analysis of the character of Malvolio, *vide* Charles Lamb's Essay "On Some of the Old Actors."



JULIUS CÆSAR



## JULIUS CÆSAR

### I. The Source of the Plot.

The material which Shakespeare used in the composition of this play is taken wholly from Plutarch's Lives of Julius Cæsar, Brutus, Antony, Octavius Cæsar. Nearly every fact mentioned, in many cases even the very words and phrases, were borrowed by Shakespeare from Plutarch. To these facts Shakespeare has added a subtle, indefinable ideality. By his vivifying imagination he resurrects these men.

“ . . . graves at his command  
Have waked their sleepers, op'd, and let 'em  
forth  
By his so potent art.”

—*Tempest*, V. 1. 48, seq.

He re-creates them and reveals to us the thoughts, emotions, intentions; the conflict between “ blood and judgment; ” the subtle interflow of good and evil; in a word, all those powerful, though silent and invisible forces, which constituted the springs of action in each of these men. The total result of his work is a historical drama which is one of the glories not only of English, but of all literature.

The best edition of Plutarch's Lives of Julius Cæsar, Brutus, Antony, Octavius Cæsar, is found in "Shakespeare's Plutarch," chaps. ii., iii., iv., v., edited by Mr. W. W. Skeat. The editorial work on this book is scholarly and exhaustive.

A reprint of Plutarch's Lives of Julius Cæsar and Brutus can also be found in Hazlitt's "Shakespeare's Library," Part I., Vol. III., pp. 171-253; that of Antony in the same volume, pp. 315-418.

## II. Explanatory Notes.

### ACT I.

#### SCENE 1.

*Tribunes.* Officers or magistrates chosen by the people to protect them from the oppression of the patricians or nobles. Also to defend their liberties against attempts by the senate or the consuls. At first there were but two; later there were ten. There were also military tribunes. Reference here is only to civil tribunes.

*Mechanical.* Sometimes used by Shakespeare as a noun.

"A crew of patches, rude mechanicals  
That work for bread upon Athenian stalls."

*M. N. D.*, III., 2. 9.

Here, in Julius Cæsar, *mechanical* is used ■■ ■■ adjective, same ■■ *mechanic*.

*Ought not walk.* *To* omitted. This is frequent in Elizabethan English.

*In respect of.* As to the kind of fine workman I am, etc.

*Cobbler.* Not only shoemaker, but clumsy workman at any trade.

*Art thou?* *Thou* is form used always by master addressing servant, except when master is finding fault, then he uses *you* ironically.

*Answer me directly.* Answer me without ambiguity or circumlocution.

*Knave.* Not a rascal, but a menial. Roderigo told Brabantio that Desdemona had eloped with "a knave of common hire, a gondolier." *Oth.*, I. 1. 126. It is sometimes also used to describe a boy. Brutus addresses Lucius (Act IV., Sc. 3) as "poor knave," "gentle knave."

*But with awl.* Pun on the word *withal*—"but withal I am a surgeon to old shoes."

*Neat's leather.* Neat, horned cattle, the steer, the heifer, etc.

*His triumph.* Cæsar's fifth and last triumph, in honor of his victory at Munda, Spain, March 17, B.C. 45. For a description of this battle *vide* Froude's "Cæsar," p. 480.

*Replication.* Reverberation, echo.

*Cull out.* Pick out, select.

*Whe'r.* Whether.

*Metal.* Mettle. In Elizabethan English these words were synonymous. They mean constitutional disposition, character, temperament.

*Ceremonies.* Anything or any observance held

sacred. Refers here to the festal ornaments hung on Cæsar's images.

*Feast of Lupercal.* Originally a feast for the purification of the Palatine city, during which human victims, after having been conducted around the walls, were sacrificed in the Lupercal cave near Porta Romana. Later, dogs and goats were substituted for human victims. The celebrants ran around the old line of Palatine walls, striking whom they met with thongs from slaughtered animals. Their touch was supposed to make barren women prolific.

*Trophies.* Signs or tokens of victory.

*These growing feathers.* Note change from ■ direct statement of facts to ■ metaphor.

## SCENE 2.

*Course.* Race. The race that was run at the feast of Lupercalia.

*Soothsayer.* A prophet ; one who foretells.

*Ceremony.* External form ; outward rite. "*Cæsar shall have all true rites and lawful ceremonies.*" III. 1. 240.

*Ides.* The 15th of March, May, July, October. The 13th of the other months.

*A dreamer.* A visionary ; ■ fantastic.

*Too stubborn and too strange ■ hand.* Violent, capricious.

*Proper to myself.* Peculiar to myself.

*Give some soil.* Some basis, some groundwork.

*Jealous on me.* Of me. This form is frequently used by Shakespeare.

*To stale.* To make common, insipid, of little worth.

*After scandal.* Afterwards. This form of *after* is obsolete.

*To all the rout.* The mass, the multitude. Note Cassius' description of himself.

*Indifferently.* Unconcernedly.

*God so speed me.* Assist, guard, favor me.

*Your outward favor.* Your appearance, aspect.

*Had as lief.* Had as soon.

*Chafing.* Rubbing against.

*Lusty.* Strong,

*Hearts of controversy.* Hearts eager for the combat.

*Æneas.* A Trojan prince.

*His coward lips,* etc. The allusion is to a soldier fleeing from his colors.

*His lustre.* *His*, in Elizabethan English, was neuter as well as masculine. It was used interchangeably with *its*; e.g., "If the salt have lost its savor." Cf. Abbott, Grammar, § 228. "*Its* did not come into use until late in the 16th century." Rolfe.

*Colossus.* This was the statue of a man, one hundred and five feet high, made by Chares. It was erected on the island of Rhodes, to commemorate the defence of the island against Demetrius Poliorcetes, B.C. 303. It was twelve years in building; cost \$470,000; was completed B.C. 280. It stood sixty-six years, and was one of the seven wonders of the world.

*The great flood.* "This flood, commonly called the flood of Deucalion, was the Greek mythological counterpart of the Noachian deluge." Rolfe.

*Rome indeed, and room enough.* Pun. *Rome*, at that time, in England, was pronounced same as *room*. Cf. III. 1. 289.

“A mourning Rome, a dangerous Rome,  
No Rome of safety,” seq.

*There was a Brutus once.* The reference is to Lucius Junius Brutus, consul B.C. 509. His uncle, Tarquin the Proud, had put to death the elder brother of Brutus to obtain his wealth. To avoid a like fate, Brutus feigned idiocy; hence, the name Brutus, which means *stupid*. Later he threw off his disguise, expelled the Tarquins, and established the Republic B.C. 510. He put his sons to death and died childless. The Marcus Brutus of the play came of good, plebeian family.

*Nothing jealous.* Do not doubt.

*Have some aim.* Some conjecture.

*Angry spot.* “An angry flush.” Rolfe.

*Chidden train.* Rebuked, crestfallen followers.

*Such ferret and such fiery.* Eyes red, like those of the ferret.

*Sleek-headed men.* Men who had their hair well combed.

*Well-given.* Well-disposed, affected, inclined.

Note Cæsar’s description of Cassius. It is a fine example of Shakespeare’s Character-drawing.

*Chanced to-day.* Happened, come to pass.

*Ay, marry.* Exclamation used to express indignant surprise. Supposed to be derived from the name of the Virgin.

*Coronets.* “Inferior crowns worn by noblemen.” Schmidt.

*Falling sickness.* Epilepsy. The *Comitia*, or general assembly of the Roman people, was stopped if any one present was attacked by this illness. It was, therefore, called *Morbus comitialis*.

*Man of any occupation.* Term of contempt, opprobrium. It refers to a mechanic of a low class.

Note Cicero thought Cæsar was acting a part.

*I am promised forth.* Have an engagement.

*Quick mettle.* Enterprising, courageous, of fiery temper.

*Think of the world.* Reflect on these matters.

*Honourable metal may be wrought.* Honorable nature may be influenced.

*Cæsar seat him sure.* Be careful to guard against danger. Either we will shake him or troublous times will come.

### SCENE 3.

*Brought you Cæsar home?* Did you go home with Cæsar?

*Sway of earth.* The whole weight or momentum of this globe; the established order of the world.

*Unfirm.* Obsolete. Now *infirm*. Not firm. Applied now almost entirely to the human body.

*Rived.* Split. "*Brutus hath rived my heart.*"  
IV. 3. 86.

*Anything more wonderful.* Anything more that was wonderful.

*The bird of night.* The owl.

*These are their reasons.* This is their explanation.

*Unto the climate.* The regions of the earth in which they appear.

*Clean from the purpose.* Completely away from the purpose.

*This disturbed sky.* Nature is so threatening it is dangerous to walk.

*Thunder-stone.* Imaginary product of the thunder ; equivalent to our expression, thunderbolt.

*Case yourself in wonder.* Throw yourself into a paroxysm of wonder ; or cast yourself about in idle conjecture.

*Old men fool and children calculate.* This describes an abnormal condition. Old men are reflective, calculating ; children are foolish, playful. All this is now reversed.

*Ordinance.* That which is decreed.

*Personal.* In individual action.

*Cassius from bondage will deliver Cassius.* That is, if Cæsar should seize the supreme power, Cassius, rather than submit to his authority, will commit suicide.

Note Cassius' description of the mob.

*Fleering tell-tale.* This is no tale which is untrue and to be treated with contempt or ridicule.

*Be factious,* seq. Be active.

*Honourable-dangerous.* This is a compound adjective. Shakespeare frequently uses them—e.g., *Sudden-bold*, *L. L. L.*, II. 1. 107 ; *Fertile-fresh*, *M. W. of W.*, V. 5. 72 ; *Daring hardy*, *Richard II.*, I. 3, 43. Cf. Abbott, Grammar, § 2.

*Pompey's porch.* This was a building connected with Pompey's theatre. See below.

*In favour's like.* In aspect, in appearance is like.

*One incorporate*, etc. One united with us ; bound up with us.

*Prætor's chair*. The Prætors were the Roman magistrates charged with the administration of justice. They were first chosen A.U.C. 387—i.e., 387 years after the building of Rome. After the first Punic war there were two : one for Roman citizens, one for strangers.

*Pompey's theatre*. The first stone theatre in Rome, built by Pompey, B.C. 55. It was modelled after one at Mitylene, and accommodated forty thousand spectators.

*Right well conceited*. Have correctly conceived, have accurately judged, have formed the correct opinion.

## ACT II.

### SCENE 1.

*Orchard*. Not, ■ now, land on which fruit trees ■ planted, but ■ garden. Used again in III. 2. 253.

*What, Lucius, ho! . . . When, Lucius, when? . . . What, Lucius!* *What, when*, also *why* were used in Elizabethan English ■ exclamations of impatience. Cf. Abbott, Grammar, § 73a.

*Taper*. A candle.

*Personal cause*. A cause appertaining to Cæsar as ■ individual.

*The general*. The people, the public.

*Crown him?—that*. If that were done. This use of *that* is obsolete.

*Abuse of greatness*, seq. Danger of greatness is

that it will separate tenderness of heart, pity, from its use of authority.

*Affections swayed more than his reason.* Cæsar was governed not by blind impulse, but by reason.

*Lowliness.* Freedom from pride ; meekness, humility.

Brutus's idea is, there is nothing dangerous in Cæsar now, but if you crown him, it may develop dangerous qualities in him ; therefore, kill him now.

*Exhalations.* Meteors.

*Where I have took.* In Elizabethan English inflection, *en* frequently dropped. Shakespeare uses *chose* for *chosen*, *arose* for *arisen*, *drove* for *driven*, *mistook* for *mistaken*, and here *took* for *taken*.

*My ancestors.* This is not historically correct. *Vide* note under I. 2. It is not necessary for a dramatist to be historically accurate in all details.

*Motion.* Movement, here, of the mind or spirit. *Between the acting of a dreadful thing and the first impulse, purpose, intention to do so, all the interum,* seq.

*Phantasma.* A vision, a day-dream.

*Genius and the mortal instruments.* *Genius*, the mind, the will. *Mortal instruments*, the bodily powers or organs by which the behests of the mind, the will, are carried out.

“ 'Twixt his mental and his active parts  
Kingdom'd Achilles in commotion rages,  
And batters down himself.”

*Troilus and Cressida*, II. 3. 184, seq.

Cf. also II. 1. 175, seq.

“ And let our hearts, as subtle masters do,  
Stir up their servants to an act of rage,  
And after seem to chide 'em.”

*Your brother Cassius.* Cassius' wife was Junia,  
the sister of Brutus.

*May discover.* *May* originally meant *to be able*.

*Mark of favour.* Feature, countenance.

*Faction.* The Conspirators.

*O conspiracy!* etc. The Conspirators covered their faces, even though it was night. Could they then conceal themselves by day?

*Thy native semblance.* Thy true form, thy natural appearance.

*To hide thee from prevention.* To conceal thee from discovery.

*Good morrow.* Good-morning.

*Watchful cares.* Cares that prevent sleep.

*Here, as I point,* seq. *As* used for where.

*Sufferance.* Distress, suffering.

*Time's abuse.* The abuses of the time.

*Drop by lottery.* Dies by chance.

*Secret Romans.* Romans bound to secrecy.

*Cautelous.* Roman law term, *cautela*, a caution, a security. Used by Elizabethan writers in a discreditable sense. Here means cautious, wary, to the degree of cowardice.

*Even virtue.* Firm, steady virtue.

*Insuppressive metal.* Keenness and ardor; incapable of being suppressed.

*To think that.* So as to think that our cause, or our performance, seq.

*A several bastardy.* A special, distinct act of baseness against ancestry and honorable birth.

*Sound him.* Test him. Strike a chord of musical instrument to ascertain note.

Note Brutus's characterization of Cicero.

Note Cassius' characterization of Mark Antony.

*A shrewd contriver.* *Shrewd* was used by Elizabethan writers in the sense of *curst*. Bacon wrote :

"An ant is a wise creature for itself, but it is a *shrewd* thing for an orchard or a garden."

*Wrath in death.* Anger, impetuosity in combat.

*Envy afterwards.* Malice.

*Purpose necessary, not envious.* Shall make evident the fact that Cæsar's death was necessary for the good of Rome, and was not caused by malice on our part.

*Ingrafted.* Rooted.

*That were much.* Much to be desired.

*There is no fear in him.* There is nothing in him which should cause us any fear.

*Count the clock.* This is an anachronism. The Roman clock, *Clepsydra*, did not strike the hours.

*Eighth hour.* 8 A.M.

*Rated.* Chided.

*Let not our looks put on our purposes.* Let not our faces betray us.

*Formal constancy.* Firmness and calmness in outward appearance. Do not appear anxious.

*Honey-heavy dew of slumber.* *Slumber* that is as refreshing as *dew*, and the heaviness of which is as sweet. Cf. Abbott, Grammar, § 430.

*No figures, nor no fantasies.* Pictures created by the imagination.

The double negative was common in early English. It was supposed to increase the emphasis. It is frequently used by Shakespeare. Cf. *Nor for yours neither*. II. 1. 237. Cf. Abbott, Grammar, § 406.

*Wafture.* Waving.

*Work so much upon your shape*, seq. If it had affected your body as much as your mind *I should not know you*.

*Physical.* Medicinal.

*Unbraced.* Ungirt, unbuttoned.

*Dank.* Damp.

*Rheumy.* "Moist, damp. Shakespeare uses the word only here." Rolfe.

*Unpurged.* Impure, unwholesome.

*So fathered; so husbanded.* Shakespeare here, as frequently, uses nouns as verbs. Cf. Abbott, Grammar, § 290.

*Charactery.* All that is characterized or expressed by my saddened aspect.

*Vouchsafe good morrow.* Ellipsis. *Vouchsafe* to receive *good morrow*. Cf. Abbott, Grammar, § 382.

*To wear a kerchief.* This refers to the custom, prevalent in Shakespeare's day, in England, of sick people wearing *a kerchief* or covering on the head.

*Mortified spirit.* Apathetic, insensible, deadened spirit.

*Going to whom*, seq. Going to Cæsar, the victim.

## SCENE 2.

*Night-gown.* A loose gown used for undress, not a sleeping robe.

*Present sacrifice.* Immediate sacrifice.

*Ceremonies.* Omens and signs from ceremonial rites.

*Hurtled.* Means the same as *hurt*, and probably same as *whirl*.

*Beyond all use.* All custom.

*A heart within the beast*, seq. One of Shakespeare's puns.

*Cæsar shall go forth.* *Shall* and *will* were used interchangeably by Shakespeare and Elizabethan writers. Cf. Abbott, Grammar, §§ 315-321.

*Grey-beards.* The Roman Senators. Cæsar's contempt for the Senators furnishes some ground for their fear that he intended to usurp their power. To make the conspiracy seem reasonable is Shakespeare's purpose in putting this word in Cæsar's mouth.

*Cognizance.* That by which something is known, proven, remembered.

*Reason to my love is liable.* *Reason*, in this, is subject to, is governed by, *my love*.

*Strucken.* Shakespeare uses also *struck*, *stricken*. On the subject of irregular participial formations, cf. Abbott, Grammar, § 344.

*We, like friends*, seq. . . . *That every like is not the same*, seq. That which is like or resembles a thing is not always that thing; that which resembles friendship is not always friendship.

## SCENE 4.

*Set a huge mountain, seq.* So that my tongue may not express the feelings of dread and fear which fill my heart.

*Went sickly forth.* Was sick when he went forth.

## ACT III.

## SCENE 1.

*Flourish.* This word continually appears in stage directions of old plays. It describes a musical prelude, generally made by a trumpet.

*O'erread.* Read over ; read thoroughly, carefully.

*Touches Cæsar nearer.* I.e., more vitally.

*Sirrah.* Form of salutation addressed to inferior persons.

*Be sudden, seq.* Act quickly, before we are prevented.

*Constant.* Firm, persevering.

*Presently prefer, seq.* At once, immediately.

*Rears.* Raises.

*Pre-ordinance.* Rule previously established.

*First decree.* Established law.

*Law of children.* Control, government by children—i.e., whimsical, impulsive ; not governed by reason, but caprice.

*Fond.* Foolish.

*Such rebel blood.* Such emotion, feeling that rebels against reason, judgment.

*Repealing.* Recalling.

*Immediate freedom of repeal.* Full pardon, unconditional recall, and at once.

*Enfranchisement.* Restoration to public rights.

*No fellow.* No other one like it.

*Apprehensive.* Possessed of apprehension, intelligence.

*Olympus.* A mountain in Greece, 9750 ft. high. It was the home of the gods.

*Et tu, Brute?* This is not historically correct. Shakespeare was not writing a history, but a drama. It was, therefore, not necessary that he should be historically accurate in every minor detail. Nor is he. Cæsar was not killed in the Capitol. He did not receive *three and thirty wounds*, according to Plutarch. There was no statue of Pompey there. He was killed in the Curia, an edifice built by Pompey, which, with his famous theatre, he had given to the public.

*Ambition's debt is paid.* The charge made by the Conspirators against Cæsar was that he was ambitious.

*Fates, seq.* The Parcæ or Destinies—Clotho, Lachesis, Atropos. The first spins the thread of life; the second fixes its length; the third severs it. Belief in them was real and strong. The student must remember this, and read the play in the light of that day.

*Most boldest.* Double superlatives, and comparatives also, were frequently used by Shakespeare and other Elizabethan writers. They were supposed to increase the emphasis. Cf. Abbott, Grammar, § 11.

*Be resolved.* Have his perplexity, uncertainty removed.

*Thorough.* Through.

*Well to friend.* For a friend.

*Falls shrewdly,* seq. Divines, perceives the condition of things.

*Shrunk to this little measure.* Reference is to Cæsar's corpse.

*Must be let blood.* Must be murdered.

*Is rank.* Rank means excessive growth. Antony means, I know not what man has grown too influential, too powerful.

*No mean.* No method.

*Wast thou bayed?* Brought to bay ; surrounded by enemies, as a deer by hounds.

*Sign'd,* seq. Covered with blood.

*Prick'd.* Designated by a puncture ; chosen, marked.

*Upon this hope.* Upon this condition, that you shall give me reasons *why and wherein Cæsar was dangerous.*

*Custom of fell deeds.* Blood and destruction, *fell deeds*, shall so become the *custom*, or of every-day occurrence, that men shall be accustomed to them.

*Ate.* Goddess of infatuation or reckless crime.

*Carrion men.* Dead men, whose bodies are unburied and putrefying.

## SCENE 2.

*Not extenuated.* Not undervalued ; not detracted from.

*On the Lupercal.* On the feast of the Lupercal ; *vide* note under I. 2.

*Napkins.* Handkerchiefs.

*Nervii.* Belgians. This battle was fought on the banks of the Sambre B.C. 57. Cæsar had eight legions. The Nervii numbered 60,000 men and 600 Senators. They were almost annihilated. Of 600 Senators who went into the battle, but 3 were left alive; of 60,000 soldiers, only 500 were left. For a description of this battle, cf. Froude's "Cæsar," pp. 241-245.

*Drachma.* About 18½ cents.

### SCENE 3.

*Things unlucky charge my fantasy.* I fancy some ill-luck is coming.

*Turn him going.* Let him go without further hindrance.

## ACT IV.

### SCENE 1.

The triumvirs, Antony, Octavius, Lepidus, did not hold this meeting at Rome, but on a small island in the River Rhene (Reno), near Bononia (Bologna).

*Some charge, seq.* Some expense, some cost. In other words, cancel some of Cæsar's legacies.

*Appoint him, seq.* Provide him with food.

*Abjects, orts, seq.* On objects, arts, etc., which are out of date.

*Listen.* In Elizabethan English *listen* was an active verb; now passive.

*Make head.* Gather an armed force.

*Millions of mischiefs.* Unlimited mischief.

## SCENE 2.

*Sardis.* In Lydia, Asia Minor.

*In his own change,* seq. As a result of some change in his feelings or conduct, or through his officers.

*Instances.* Proofs of familiarity.

*Enlarge your griefs.* Describe them to the full extent.

## SCENE 3.

“I know no part of Shakespeare that more impresses on me the belief of his (Shakespeare’s) genius being superhuman, than this scene between Brutus and Cassius.” Coleridge.

*Nice.* Originally meant tender, soft, gentle. Later, it was used in the sense of slight, trivial.

*Much condemned.* Charged with having taken bribes.

*Slight man.* Term of contempt.

*Vile trash.* Money.

*Indirection.* By any underhand or unfair methods.

*Dearer than Plutus’ mine.* Of greater value than, seq. Plutus, in classic mythology, was the personification of wealth. Zeus blinded him so that he would dispense his gifts to good men and bad, alike.

*Dishonour shall be humour.* Any misconduct, indignity, shall be regarded as a humor, a mere caprice.

*Yoked with a lamb,* seq. Brutus describes himself as a man who is mild, but is full of fire, spirit.

*These jiggling fools.* *Jig* in Elizabethan English meant metrical composition, as well as a dance.

*Companion.* Fellow ; term of contempt,

*Distract,* Same as *distracted*.

*Call in question.* Submit to careful examination.

*In art, seq.* This is an antithesis between art and nature. Brutus's patience is natural, Cassius' patience is acquired.

*Alive.* Work for the living as contrasted with grief for the dead.

*Niggard.* This is an adjective used as a verb. It was a common practice of Elizabethan writers. It means here husband or save tired nature by a little sleep.

*O'erwatched.* Have *watched* longer than you were able.

*Leaden mace.* Reference is to a club borne by an officer of justice.

## ACT V.

### SCENE 1.

*Plains of Philippi.* In Macedonia.

*Their battles.* Battalions, forces.

*Fearful bravery.* *Bravery* which is not real, but only assumed and superficial, and is full of fear.

*Bloody sign of battle.* It was a scarlet coat used as a sign of battle. Or, it may mean *a sign* of bloody battle.

*This exigent.* Exigency.

*Answer on their charge.* Let them make the advances, and we will reply thereto.

*Make forth.* Addressed not to the troops, but to Octavius. It means, let us go forth to meet Brutus and Cassius, who want to parley.

*Posture of your blows.* Possibly error for *Nature*,

The meaning is, the force, the power of your blows is yet unknown.

*Arc.* This is a Shakespeare idiom. Should be *posture* . . . *is*, unless *posture of your blows* is considered a compound noun with plural termination. This is very common in the Shakespearian writings. Cf. Abbott, Grammar, §§ 333-338.

*Hybla bees.* There were two Hyblas. Both were in Sicily : one near Catania, one near Syracuse. The honey of the Hybla bees was famous.

*Proof of it.* Reference is to the arbitrament of the sword.

*Peevish school-boy.* Octavius.

*Masker and reveller.* Antony. Cf. I. 2, 223, 224 ; II. 2, 116, 117.

*As this very day*, seq. *As* may be intended to qualify the statement that Cassius was born on *this very day*, which is not literally true. Or, *as* meaning, *as I may say*, seq.

*As Pompey was.* Reference is to the battle of Pharsalia, fought August 9, B.C. 48. Pompey was compelled to fight it against his judgment, owing to the clamorous demands of his followers. It ended in his total defeat by Cæsar.

*Epicurus.* A Greek philosopher. He believed, and taught, that human conduct was not controlled by Necessity. He rejected Fatalism, the doctrine of the Stoics. Cassius, who had formerly been a follower of Epicurus, now rejects his teachings and becomes a Fatalist. He believes in omens.

*Cato.* In the Civil War between Pompey and Cæsar he sided with the former. After the battle of

Pharsalia he retired to Utica, in Northern Africa. There, in the year 46 B.C., he committed suicide.

## SCENE 2.

*Bills.* Notes containing orders to generals.

*Cold demeanor.* Lack of enthusiasm.

*Sudden push.* An assault.

## SCENE 3.

*Parthia.* Now Persia.

*Error . . Melancholy.* These are personified and then apostrophized.

*Our own proper entrails.* *Proper*, belonging to a particular person. It here emphasizes *own*.

*Thassos.* An island in the Ægean Sea, south of Macedonia.

*Funerals.* This word and *funeral* used interchangeably by Shakespeare. Cf. III. 1. 230, 233, 249 ; III. 2. 89 ; III. 3. 22 ; *Titus Andronicus*, I. 1. 381.

III. Table of Acts and Scenes in which each character appears. Also, number of lines spoken by each character. Also, grouping of minor characters, to be read in a reading club by one person.

No. of  
Lines.

727	Brutus, I, 2; II, 1, 2; III, 1, 2; IV, 2, 3; V, 1, 2, 3, 4, 5.
507	Cassius, I, 2, 3; II, 1; III, 1; IV, 2, 3; V, 1, 3.
327	Antony, I, 2; II, 2; III, 1, 2; IV, 1; V, 1, 4, 5.
154	Cæsar, I, 2; II, 2; III, 1; IV, 3.
136	Casca, I, 2, 3; II, 1; III, 1.
47	Octavius, IV, 1; V, 1, 5.
44	Decius, II, 1, 2; III, 1.
39	Messala, IV, 3; V, 1, 3, 5.

- 33 Marullus, **I**, 1.  
 33 Lucius, **II**, 1, 4; **IV**, 3  
 32 Titinius, **IV**, 3; **V**, 3.  
 30 Servant, **II**, 2; **III**, 1, 2.  
 26 Lucilius, **IV**, 2, 3; **V**, 1, 4, 5.  
 26 Flavius, **I**, 1.  
 24 2d Citizen, **III**, 2, 3.  
 23 1st Citizen, **III**, 2, 3.  
 23 3d Citizen, **III**, 2, 3.  
 23 4th Citizen, **III**, 2, 3.  
 20 Artemidorus, **II**, 3; **III**, 1.  
 20 2d Commoner, **I**, 1.  
 18 Soothsayer, **I**, 2; **II**, 4; **III** 1.  
 18 Cinna, **I**, 3; **II**, 1; **III**, 1.  
 17 Metellus, **II**, 1; **III**, 1.  
 16 Cinna, the Poet, **III**, 3.  
 16 Pindarus, **IV**, 2; **V**, 3.  
 15 "All," **III**, 2; **V**, 5.  
 15 Ligarius, **II**, 1.  
 10 Clitus, **V**, 5.  
 7 Strato, **V**, 5.  
 7 Poet, **IV**, 3.  
 8 Cato, **V**, 3, 4.  
 9 Cicero, **I**, 3.  
 8 Trebonius, **II**, 1, 2; **III**, 1.  
 6 Varro, **IV**, 3.  
 5 1st Soldier, **IV**, 2; **V**, 4.  
 4 Lepidus, **IV**, 1.  
 4 Claudius, **IV**, 3.  
 4 Messenger, **V**, 1.  
 3 Dardanius, **V**, 5.  
 3 Volumnius, **V**, 5.  
 1 1st Commoner, **I**, 1.  
 2 Publius, **II**, 2; **III**, 1.  
 2 Popilius, **III**, 1.  
 2 2d Soldier, **IV**, 2; **V**, 4.  
 1 3d Soldier, **IV**, 2.  
 92 Portia, **II**, 1, 4.  
 27 Calphurnia, **I**, 2; **II**, 2.

Popilius.	}
Messala.	
1st Soldier.	
Artemidorus.	}
1st Citizen.	
Messenger.	
Lepidus.	}
Cinna.	
Lucilius.	
Trebonius.	}
Marullus.	
Poet.	

Claudius.	}
2d Citizen.	
2d Commoner.	
Octavius.	}
1st Commoner.	
3d Soldier.	
Cicero.	}
Strato.	
Lucius	
Publius.	}
Ligarius.	
Titinius.	
Decius.	}
Dardanus.	
2d Soldier.	
Metellus.	}
Flavius.	
Varro.	
Cato.	}
Soothsayer.	
3d Citizen.	
Volumnius.	}
Cinna (Poet).	
Servant.	
Clitus.	}
Pindarus.	
4th Citizen.	

## IV. Questions.

## ACT I.

1. Where are enacted the opening scenes of this play ?

2. What was the nature and what the function of the Roman Tribune ?

3. What is Shakespeare's purpose in introducing the Tribunes ?

*Ans.* To show that there was danger that the rights of the people might be trespassed on by the patricians.

4. Flavius refers to some sumptuary law. Is it known what that law was ?

*Ans.* No.

5. Why are the citizens addressed sometimes *■* *thou*, sometimes as *you*?

6. What was the nature of a Roman triumph; its cause, to whom granted, how celebrated?

7. How many triumphs were decreed to Cæsar?

8. To which of them does Marullus refer in Sc. 1?

9. What triumphs were decreed to Pompey?

10. What qualities does the Roman mob manifest in its attitude toward Pompey and toward Cæsar?

*Ans.* Ingratitude, fickleness.

11. To what disorderly conduct of the rabble does Flavius refer?

12. Why does Shakespeare write Sc. 1 partly in blank verse, partly in prose?

13. What is the feast of Lupercal?

14. What metaphor does Flavius use at the end of Sc. 1?

15. In what respects is the Roman mob in this scene like, and in what unlike the one in *Coriolanus*, Act I., Sc. 1?

*Ans.* I. In both, the populace talk in prose, the authorities in heroic verse. II. In *Coriolanus* the mob is a warlike one, *Rome and her rats are at the point of battle*. In *Julius Cæsar* it is quarrelsome, good-natured, *mechanical*; *making holiday to ■ Cæsar and to rejoice in his triumph*.

16. What was the nature and work of ■ Soothsayer in Rome at the time of Cæsar?

17. Why does Cæsar order Calphurnia *to stand directly in Antonius' way*, seq.?

18. How were *shall* and *will* used by Shakespeare ?

19. What message did the Soothsayer bring to Cæsar ?

20. When were *the ides* ?

21. What does Brutus say to Cassius about the Soothsayer ?

22. What does Cassius say to the Soothsayer ?

23. Why does Shakespeare here make thrice-repeated reference to *the ides of March* ?

*Ans.* To foreshadow the event that was to take place on that day.

24. Why does he make Brutus and Cassius assist in giving this warning ?

*Ans.* To prevent Cæsar suspecting them of being dangerous.

25. Does Cæsar in ignoring the warning of the Soothsayer manifest unbelief in the current opinions about Soothsayers, or inability to read the signs of the times, or fearlessness ?

26. What description of himself does Brutus give ?

27. What of himself does Cassius give ?

28. What effect do the shouts of the people have on Brutus ?

29. What is the dramatic purpose of this ?

*Ans.* To awaken in Brutus fears for the safety of the Republic, and thus induce him to join the conspiracy.

30. What does Cassius say of Cæsar ?

31. Who was, Æneas ?

32. What was the Colossus ?

33. What description of Cæsar, Calphurnia, Cicero is given by Brutus ?

34. What does Cæsar say of Cassius, and of his feeling toward him ?

35. What description does Casca give of the mob's conduct toward Cæsar, and of Cæsar's action in response thereto ?

36. What physical infirmity did Cæsar suffer from ?

37. Why does Shakespeare mention the physical infirmities of Cæsar ?

*Ans.* To contrast his physical weakness with the strength of his character—e.g., his mind, his will.

38. What does Casca say of Cicero ?

39. Why were Marullus and Flavius *put to silence* ?

40. What is the dramatic significance of this fact ?

*Ans.* To emphasize the growing popularity of Cæsar, and, as a result, the increasing danger of this to the Republic. Also, to give some justification for the conspiracy which was shortly to be formed.

41. What analysis of Casca's character do Brutus and Cassius give ?

42. What description of Brutus does Cassius give in the soliloquy at the end of Sc. 2 ?

43. What does Cassius say he will do ?

44. What current superstitions are described by Casca at the beginning of Sc. 3, and what opinion of them does he express ?

45. What does Cicero say about *portents* ?

46. What, and by whom made, is the first reference to Cæsar as king ?

47. What is Cassius' description of the Roman mob ?

48. Does the conduct of the mob in this play prove that description to be correct ?

49. To whom, and in what words, does Cassius first broach the subject of the conspiracy ?

50. What compound adjective does Shakespeare use here ?

51. Does he frequently use such ?

52. What does Cassius order Cinna to do ?

53. What is the history of Pompey's theatre ?

54. What do Cassius and Casca say of Brutus, and of his indispensableness to the success of the conspiracy ?

55. What has Shakespeare accomplished in Act I. ?

*Ans.* I. He has foreshadowed the tragedy of the drama by the quarrel between the Tribunes and the people, in Sc. 1 ; and by disturbances in Nature, in Sc. 3. II. He has introduced all the principal characters in the drama and revealed their cardinal traits. III. He has described the dangers threatening the Republic from Cæsar's ambition, and has thereby given some justification for the conspiracy. IV. By his repeated reference to *the ides of March*, he has directed attention to that as the time when the conspiracy will reach its culmination in Cæsar's death.

## ACT II.

56. What is the meaning of *orchard* in Elizabethan English ?

57. What is the dramatic function of Lucius ?

*Ans.* A Link-Person.

58. Where else in the play does he appear ?

59. What is Brutus's reasoning by which he convinces himself that Cæsar should be slain ?

60. How does it compare with Macbeth's soliloquy (I. 7) on the subject of Duncan's murder ?

61. Who sent, and what were the contents of, the letter that Lucius brings to Brutus ?

62. What answer does Lucius give to Brutus's question, *Is not to-morrow, boy, the ides of March ?*

63. What is the dramatic purpose of this question and answer ?

*Ans.* To inform the spectators of the drama that the day against which the Soothsayer has warned Cæsar has dawned.

64. Is Brutus's statement, *My ancestors*, seq., historically correct ?

65. What description does Brutus give of his mental and emotional condition ?

66. What was the relationship between Cassius and Brutus ?

67. What does Brutus, in a soliloquy, say about *conspiracy* ?

68. Who composed the group of Conspirators that call on Brutus ?

69. What is the nature of Grouping in a drama, and in other art products ?

*Ans.* Cf. "Genesis of Art-Form," Raymond, chap. vi.

70. What is the dramatic purpose of the discussion between Decius, Casca, Cinna *as to the East* ?

*Ans.* To reveal the unsettled, disturbed condition of the Conspirators.

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71. What reasons does Brutus give for rejecting Cassius' suggestion, *let us swear our resolution?*

72. What phases of his character do they reveal?

73. What decision is reached as to inviting Cicero to join the conspiracy?

74. Why does Cassius favor, why does Brutus oppose, the killing of Antony?

75. What decision is reached?

76. Does Brutus afterward realize that his judgment in this matter was fatally mistaken?

*Ans.* V. 1. 45, seq.

77. What does Trebonius say of Antony?

78. What is Cassius' description of the change in Cæsar?

79. What does Decius say of his ability to induce Cæsar to go to the Capitol?

80. Cæsar was not slain at the Capitol. Why did Shakespeare make the event take place there?

*Ans.* To make the deed national, and to give it grandeur.

81. What has been accomplished at this meeting of the Conspirators?

*Ans.* Plans for the murder of Cæsar have been carefully made.

82. What is the dramatic purpose of the boy Lucius sleeping immediately before and after the meeting of the Conspirators?

*Ans.* To make the midnight plans of the Conspirators for the murder of Cæsar seem more cruel, bloody, tragic by contrasting with them peaceful Nature and a sleeping boy.

83. What description of Brutus's condition and conduct does Portia give ?

84. What protest does she make against his neglect of her ?

85. What does Portia say of her father and husband ?

86. What nouns has Shakespeare here made into verbs ?

87. What proof has Portia given of her *constancy* ?

88. What tribute does Brutus pay to her ?

89. What is the nature of this interview between Brutus and Portia ?

*Ans.* Episodic.

90. In what respects is this parting interview like, in what unlike the one between Hotspur and Lady Percy in *I. Henry IV.*, II. 3 ?

91. How is the interview between Brutus and Portia terminated ?

92. What decision does Ligarius reach in reference to the *exploit* which Brutus says he has in hand ?

93. What is Calphurnia's mental and emotional condition ?

94. How does it compare with Portia's ?

95. In what other plays does Shakespeare make dramatic use of dreams ?

*Ans.* Cf. "Folk-Lore of Shakespeare," pp. 477, 478.

96. What is the meaning of *ceremonies* ?

97. What *ceremonies* does Calphurnia describe as having taken place ?

98. What does Cæsar say about death ?

99. Did the historic Cæsar hold these opinions ?

*Ans.* Cf. "Cæsar," Froude, p. 493.

100. What was the nature, the function, the influence of *augurers* in Rome at that time ?

101. What reply does Calphurnia make to Cæsar's defiance of danger ?

102. Is this warning re-echoed later ?

*Ans.* II. 3. 6.

103. What statement of a similar nature, which foreshadows Macbeth's ruin, does Hecate make ?

*Ans.* *Macbeth*, III. 5. 32, 33.

104. Does Cæsar yield, and if so why, to Calphurnia's entreaties ?

105. Who now enters and confers with Calphurnia and Cæsar ?

106. Has his appearance been foreshadowed ?

*Ans.* Cf. II. 1. 202, seq.

107. What message for the Senators did Cæsar give to Decius ?

108. What was Calphurnia's dream ? and what is Decius' interpretation thereof ?

109. What does Decius say *the Senate have concluded to give . . . to Cæsar* ?

110. What is the dramatic purpose of this ?

*Ans.* To reveal the fact that the fears of the Conspirators for the Republic were not groundless.

111. Does Cæsar reverse his decision ?

112. Who now enter ?

113. What is the derivation, what the meaning, of *strucken* ?

114. What dramatic effect is produced by Cæsar's offer of wine to his guests ?

*Ans.* It awakens pathos in the spectators.

115. What does Brutus say in an *aside* in response to Cæsar's friendly greetings ?

116. What phase of Brutus's character does this reveal ?

117. Who constitute the group that meets at Cæsar's palace at this time ?

118. Why was Cassius absent ?

*Ans.* Cæsar mistrusted him. It was necessary at this time to allay any suspicions that Cæsar might have, and thereby be prevented from going to the Capitol.

119. What is the dramatic purpose of this group ?

*Ans.* To bring together those who were to be participants in the tragedy about to be enacted.

120. What is the nature of Sc. 3 ?

*Ans.* Episodic.

121. What is its dramatic function ?

*Ans.* I. It reveals again, and most clearly, the fatal danger threatening Cæsar. II. It pays tribute to the *virtue* of Cæsar.

122. What is the nature of Sc. 4 ?

*Ans.* Episodic.

123. What is its dramatic function ?

*Ans.* I. To emphasize still further the danger threatening Cæsar. II. To reveal Portia's distress and contrast it with that of Calphurnia.

124. What quality does Portia apostrophize ?

125. What does the Soothsayer say ?

126. What does Shakespeare accomplish by Scs. 3 and 4 ?

*Ans.* I. He temporarily stops the movement of

the action. II. He reveals the anxiety of Cæsar's friends, and also that of Brutus's friends. III. He intensifies the emotional disturbance of the spectators, and by so doing prepares them for the Climax of the drama.

127. What has Shakespeare accomplished in Act II.?

*Ans.* The conspiracy has been formed ; its plans for the murder of Cæsar have been fully arranged. In it the preparations for the Climax of the action have been completed.

### ACT III.

128. What is ■ *Flourish*?

129. Who constitute the group at the beginning of Sc. 1 ?

130. Where does the murder of Cæsar take place ?

131. Is this historically correct ?

132. With what remark of Cæsar does this Act begin ?

133. What is the dramatic purpose of the repeated warnings of the Soothsayer and of Artemidorus ?

134. What do Decius, Publius, Cassius say to divert Cæsar's attention from these warnings ?

135. Do Cæsar's conduct and words at this time make evident the groundlessness of the Conspirators' fears for the Republic ?

136. What order does Cassius give to Casca ?

137. What does Trebonius do ?

138. What reply does Cæsar make to the petitioners ?

139. What is the meaning of *turn pre-ordinance and first decree*, seq. ?

140. Who stabbed Cæsar first, who last ?

141. What effect did Brutus's blow have on Cæsar ?

142. What description of the murder does Antony give ?

*Ans.* V. 1. 39, seq.

143. What was the immediate effect on the Conspirators of Cæsar's death ?

144. To whom does Brutus appeal ?

*Ans.* Fates, Posterity.

145. What does Cassius say ?

146. Is it a fair inference from what was said at this time that Brutus and Cassius were actuated solely by patriotic motives ?

147. What is the dramatic significance of the entrance of *a servant* ?

*Ans.* It is the acme of the Climax. From this time the action changes its direction and moves downward toward the conclusion of the drama. Previous to this the Conspirators were successful in everything they attempted ; after this all their plans miscarried.

148. What message from Antony does the servant bring ?

149. What does Antony himself say when he arrives ?

150. Why is he friendly with the Conspirators ?

*Ans.* Not because of disloyalty to Cæsar. He knew he was to be the avenger. He simply concealed his purpose until a fitting time for its execution arrived.

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151. What does he say when apostrophizing Cæsar's dead body ?

152. What request does he make of Brutus ?

153. Is Brutus unwise in granting Antony's request ?

154. Does Cassius perceive impending danger in the permission Brutus gives to Antony to speak at Cæsar's funeral ?

155. When the Conspirators retire, what tribute to Cæsar does Antony pay, and what does he prophesy will be the result of this deed ?

156. What change in Antony's conduct is wrought by Cæsar's death ?

157. What is the principal dramatic purpose of this apostrophe to Cæsar's remains ?

*Ans.* To designate Antony as the avenger of the murder of Cæsar.

158. Who now enters ?

159. What message does he bring from Octavius ?

160. Why does the servant stop, and Antony express for him his grief and horror ?

*Ans.* To give to the expression of grief, dignity, and make it more impressive.

161. What reply does Antony make ?

162. After the Conspirators depart, who takes charge of, and keeps till it is burned, the body of Cæsar ?

163. Why does Shakespeare make Antony the custodian of the body ?

164. Why does Shakespeare make the entrances of the avengers in this order : Servant of Antony, An-

tony himself, servant of Octavius, and not till Act IV. Octavius himself ?

*Ans.* To observe the principle of Gradation. Cf. "Genesis of Art-Form," Raymond, chap. xvi.

165. Where are delivered the funeral speeches of Brutus and Antony ?

166. What do the citizens say ?

167. What motive does Brutus give for his part in the assassination ?

168. Judging from his previous conduct and words, is it fair to presume he was truthful in all he said ?

*Ans.* Undoubtedly.

169. Were the other Conspirators governed by public or private reasons, by good or bad motives ?

170. What is the effect on the citizens of Brutus's speech ?

*Ans.* While it is favorable to Brutus, it is to him a representative of *Cæsar's better parts*.

171. What request does Brutus make to the citizens just before departing ?

172. What subtle but effective method did Antony pursue to destroy the effect on the citizens of Brutus's speech ?

*Ans.* At first he praised Brutus. Later, when he had the ears of the citizens, he poured therein praises for Cæsar.

173. What three reasons does Antony give to disprove Brutus's charge that Cæsar was ambitious ?

*Ans.* I. *He hath brought many captives home to Rome*, seq. II. *When that the poor have cried*, seq. III. *You all did see*, seq.

174. What was the effect of Antony's oration ?

175. Shakespeare makes the change in the opinions of the citizens to take place not suddenly, but gradually. Why ?

*Ans.* To observe the Law of Gradation.

176. To what battle does Antony refer ?

177. What were the particulars of that battle ?

*Ans.* Cf. "Cæsar," Froude, chap. xiv., pp. 241-245.

178. What does Antony say of Brutus's *cut* ?

179. Was the use of double superlatives and double comparatives frequent in Elizabethan English ?

180. What does Antony say of himself as an orator ?

181. What of Cæsar's will ?

182. What is the ultimate result of his oration ?

183. After the citizens retire with the body, to burn it, what does Antony say ?

184. Who now enters, and what message does he bring ?

185. What does Antony say about *Fortune* ?

186. What have Brutus and Cassius done ?

187. Brutus's speech is in prose, Antony's in blank verse. Why ?

*Ans.* Brutus's speech is argumentative, philosophic, patriotic, addressed to the reason of the hearers. Antony's is impassioned and addressed to their feelings. Cf. Abbott, "Grammar," §§ 511, 515, 515a. Also "English Lessons for English People." Seeley and Abbott, p. 54, seq.; also pp. 147-149.

188. Up to the time of the murder of Cæsar who had been the dominant force in the drama ?

189. After the murder who became such ?

190. What does Cinna, the Poet, say of his dream ?

191. What do the citizens say to him, and what does he reply ?

192. Do they execute their threats ?

*Ans.* No.

193. What is the function of the mob in this play ?

*Ans.* It constitutes the Environing Action.

194. What is the nature, what the function of the Environing Action in the drama ?

*Ans.* It is an environing influence which is outside of the action of the drama. It takes no *direct* part in the action, and yet exerts a continuous and puissant influence thereon. Examples are the Witches in *Macbeth* ; the Argosies in *The Merchant of Venice* ; the Roman mob in this play.

195. What has Shakespeare accomplished in this Act ?

*Ans.* He has successfully brought to a Climax the action of the drama.

#### ACT IV.

196. Who are the Avengers ?

197. Do they now become the dominant force in the drama ?

198. Where did they meet after Cæsar's death ?

199. Is this historically correct ?

200. What is the meaning of *their names are prick'd* ? and what two names are mentioned ■ being *prick'd* ?

201. Why, and whom, does Antony send for Cæsar's will ?

202. What is the meaning of *cut off some charge in legacies*?

203. What new phase in Antony's character does this proposition reveal?

204. What is Antony's description of Lepidus' character?

205. What plan of campaign does Antony propose to Octavius?

206. What does Octavius say in response?

207. What is the meaning of *millions of mischiefs*?

208. What is the first effect on the triumvirs of the possession of power?

209. What is the dramatic purpose of the dissensions among the triumvirs?

*Ans.* To reveal a new phase of their characters.

210. In what respects are Antony, Octavius, Lepidus alike, in what unlike?

211. How do they compare with Brutus, Cassius, and the other Conspirators?

212. Shakespeare in this play portrays Conspiracy, Mob-rule, Tyranny, as represented by, respectively, Brutus, Cassius, *et al.*; the people; the triumvirs. What are the characteristics of each?

213. To what place is the action of the drama now removed?

214. What does Sc. 2 reveal as to the relations of Brutus and Cassius?

215. What is Brutus's description of a *hot friend cooling*?

216. What wise counsel does Brutus give to Cassius?

217. What does Coleridge say of Shakespeare's portrayal of this tent-scene ?

218. What charge does Brutus bring against Cassius ?

219. Does Cassius deny it ?

220. What warning does Brutus give Cassius ?

221. What angry retorts does Cassius make ?

222. How does Brutus taunt Cassius ?

223. When anger gives way to kindness, what is said by each ?

224. When each has reached his usual equable condition, what expressions of regret and good-will does each make ?

225. Who was Plutus ?

226. What is the dramatic significance of this quarrel ?

*Ans.* I. It is the counterpart of the dissension among the Conspirators at the formation of the conspiracy. II. It is the first indication of the coming Nemesis. It foreshadows retribution.

227. What is the dramatic effect of the Poet's entrance and advice ?

*Ans.* I. It is episodic. II. It tends to relieve the emotional strain of the two men, and to usher in a peaceful conclusion to the stormy interview.

228. When the Poet leaves, what sad news does Brutus divulge to Cassius ?

229. What were the causes of Portia's death ?

230. What is the dramatic significance of it ?

*Ans.* It was the first recoil of the Conspirators' deeds on themselves ; the first of many deaths caused by retributive justice.

231. What is the dramatic function, at this time, of Messala ?

*Ans.* To give information as to occurrences in Rome after the scene of the drama has been removed from there.

232. What is that information ?

233. What message does Messala bring about Portia ?

234. How does Brutus bear his loss ?

235. Why does Shakespeare make this second allusion to Portia's death ?

*Ans.* To darken the gloom that is gathering about the Conspirators, and to foreshadow still greater trouble.

236. What is the meaning of *Well, to our work alive ?*

237. Where was Philippi ?

238. What were the reasons urged by Brutus in favor of fighting Antony and Octavius at Philippi, and what were those urged against so doing by Cassius ?

239. What decision is reached ?

240. Is this a mistake ?

241. After this decision is reached how does this Act end ?

*Ans.* With two episodes : one that of Lucius, the other that of Cæsar's ghost.

242. What is the dramatic purpose of the first ?

*Ans.* Reminiscent. It recalls the night on which the conspiracy was formed. Cf. Act II. Sc. 1.

243. What is the dramatic purpose of the latter ?

*Ans.* Prescient. It represents Nemesis. It foretells the fate of Brutus on the morrow.

244. Did Cæsar's ghost appear to Brutus ~~more~~ than once ?

245. In what other plays has Shakespeare made dramatic use of ghosts ?

*Ans.* *Hamlet, Macbeth, Richard III., Tempest.*

246. Was the belief in ghosts prevalent in England in Shakespeare's day ?

*Ans.* Cf. "The England of Shakespeare," Goadby, p. 196, seq.; "Folk-Lore of Shakespeare," p. 41.

247. What traits of Brutus are revealed by his remarks to Lucius ?

*Ans.* His love of literature and music.

248. What message does Cæsar's ghost bring to Brutus ?

249. What effect did it have on Brutus ?

250. What is the symbolic meaning of Lucius' statement, *The strings, my lord, are false* ?

*Ans.* It recalls the false, mistaken methods of the Conspirators.

251. How does this Act close ?

*Ans.* *Go, and commend me, seq.*

252. What is the nature of this 4th Act ?

*Ans.* I. It is episodic. The main action of the drama has been quiescent. II. It is also preparatory. Every arrangement has been made for the Catastrophe or conclusion of the drama.

## ACT V.

253. What was said at the conference between Octavius and Antony ■ to the plans of Brutus and Cassius ?

254. Was Antony correct in his opinion of the reasons that influenced Brutus and Cassius in their military movements ?

255. What report does ■ *Messenger* bring ?

256. What is the plan of battle arranged by Octavius and Antony ?

257. What mistake made by Brutus does that of Octavius, in demanding the position *upon the right hand*, balance ?

258. What was said at the conference between the Conspirators and Avengers, immediately preceding the battle ?

259. To what mistake of Brutus does Cassius refer ?

*Ans.* Cf. II. 1. 155.

260. Octavius speaks of *Cæsar's three and thirty wounds*. Does this agree with Plutarch's account ?

*Ans.* Cf. "Shakespeare's Plutarch," p. 101.

261. What is Cassius' characterization of Antony and Octavius ?

262. What is the result of the conference ■ expressed by Octavius, also by Cassius ?

263. What is the dramatic purpose of this conference ?

*Ans.* It is to recall once more to the minds of the spectators the events connected with the murder of Cæsar. It is an example of what in art is known ■ Repetition, Alteration, Alternation. Cf. "Genesis of Art-Form," Raymond, chap. xii.

264. To what battle of Pompey does Cassius refer ?

265. What was the philosophy of Epicurus ?

266. When Cassius repudiates the philosophy of Epicurus what does he become ?

*Ans.* A stoic.

267. To what *things that do presage* does Cassius refer ?

268. What change does Brutus make in his philosophic views ?

269. What death did Cato *give himself* ?

270. What is the dramatic purpose of Cassius' statement to Messala, and of the conference between Brutus and Cassius ?

*Ans.* To foreshadow their impending defeat and death.

271. What is the dramatic purpose of Sc. 3 ?

*Ans.* To intensify the interest of the spectators.

272. What was the plan of battle ?

273. What was the effect on Octavius of the assault of Brutus, what on Cassius of that of Antony ?

274. What did Cassius say just before committing suicide ?

275. What is Messala's apostrophe to Error ?

276. What is the dramatic purport of this ?

*Ans.* Primarily, to reveal the cause of the defeat of the Conspirators ; secondarily, that of the conspiracy, which was begun, and continued and ended in *Error*.

277. When Brutus heard of Cassius' death what apostrophe to Julius Cæsar did he make ?

278. What is the dramatic purport of this apostrophe to Cæsar and also of that of Brutus ?

*Ans.* It was to make still more evident and to emphasize the fact, that the subject of the drama is not the portrayal of Julius Cæsar as a man, but as the embodiment of a principle.

279. What eulogy does Brutus pronounce over Cassius ?

280. What description of himself does Brutus give to Cato ?

281. What is Brutus's farewell statement to his friends ?

282. How does Brutus die ?

283. What eulogies do Antony and Octavius pronounce on Brutus ?

284. The Catastrophe or conclusion of this tragedy is more pathetic than tragic. Why ?

*Ans.* Because Brutus erred not through malice, but through noble, though mistaken motives. Hence he does not suffer from remorse.

285. How does it compare in this respect with the Catastrophe in *Othello*, and with that of *Romeo and Juliet* ?

286. How does it contrast with the Catastrophes of *Richard III.*, and *Macbeth* ?

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287. What was the Main Action, what the Enveloping Action in this drama ?

288. Plutarch's narration of the facts in this play is in the form of a history, Shakespeare's in the form of a drama. What is the difference between a history and a drama ?

*Note.*—I have discussed this subject at length in *The Looker-On*, December, 1895, p. 212, seq.

289. Was the charge of the Conspirators, that Cæsar was ambitious, and that that ambition was a menace to the Republic, well founded ?

290. As the action of the play progresses, the characters of Cæsar, Brutus, Cassius, Antony change. Are these changes natural? Are they artistic?

291. What is Nemesis in the drama?

*Ans.* Cf. "Shakespeare as a Dramatic Artist," Moulton, p. 44, seq.

292. Is Shakespeare's portrayal of Nemesis in this drama artistic?

293. Shakespeare makes numerous references to Julius Cæsar in his other plays. In what plays? What does he say? In what respects does the portrayal in the other plays compare, and in what does it contrast with, that in this play?

294. What rank in English oratory is assigned to the speeches of Brutus and Antony?

*Ans.* Cf. "English Lessons for English People," p. 224.

295. How does the portrayal of Portia as a noble Roman matron compare with that of Virgilia in *Coriolanus*?

296. There are but two women in this play—less than in most of the Shakespeare plays. Why?

297. Shakespeare has written three Roman plays. Of what is each a portrayal?

*Ans.* *Coriolanus*, a conflict of classes. *Antony and Cleopatra*, a conflict of individuals. *Julius Cæsar*, a conflict of principles.

298. What principles were represented in *Julius Cæsar* as being in conflict?

*Ans.* Republican vs. Monarchical principles.

299. In what localities do the different actions in this drama take place?

300. What other geographical references are there ?

301. How does Shakespeare's portrayal of Roman life in this play compare with that of Ben Jonson in *Catiline*, and in *Sejanus* ?

302. Julius Cæsar speaks little, does little, and disappears in Act III. Is the play, therefore, rightly named ?

*Ans.* Yes. The drama is not the portrayal of a man, but of a principle. For that reason, also, the play did not end with the death of Cæsar. The tragedy is the death of the Republic, which takes place at Philippi.

303. This play is a perfect example of Proportion and Balance in a work of art. What are the examples of it ?

*Ans.* Brutus *vs.* Cassius ; Antony *vs.* Octavius ; Portia *vs.* Calphurnia ; Brutus and Portia *vs.* Cæsar and Calphurnia ; the Meeting of the Conspirators *vs.* that of the Avengers.

Cf. "Genesis of Art-Form," Raymond, chaps. iv., v.

304. This play is full of puns. What and where are they ?

*Ans.* I. 1, lines 13, 17, 22, 24.

I. 2, lines 96, 156, 157, 280.

I. 3, lines 101.

II. 1, lines 145.

III. 1, lines 215.

305. What opinion was held by the educated Romans of this period on the subject of suicide ?

*Ans.* Cf. "History of European Morals," Lecky, Vol. I., p. 229, seq.

**V. Collateral Reading.**

Shakespeare Commentaries, Gervinus, pp. 698-721.

Shakespeare, His Mind and Art, Dowden, pp. 245-299.

William Shakespeare, Wendell, p. 238, seq.

Characteristics of Women, Jameson, p. 362, seq.

Characters of Shakespeare's Plays, Hazlitt.

Craik's English of Shakespeare, edited by Rolfe.

Cæsar, Froude.

History of the Romans under the Empire, Mer-  
væle, Volumes I., II., III.

Lectures on Shakespeare, Coleridge, Bohn's Edition, pp. 311-315.

Essays and Notes on Shakespeare, Hales, pp. 224-227.

Shakespeare's Julius Cæsar, Rolfe, Poet-Lore,  
Vol. VI., pp. 7-13.



THE  
MERCHANT OF VENICE



# THE MERCHANT OF VENICE

## I. The Source of the Plot.

When Shakespeare wrote *The Merchant of Venice* there were in existence three stories and two ballads, which, more or less, resemble that play, and which Shakespeare probably used in the composition thereof. One of the stories was *The Adventures of Giannetto*. Giannetto was the prototype of Bassanio. Another was *Of a Jew, who would for his debt have a pound of the flesh of a Christian*. The third was *The Story of the Choice of Three Caskets*. The two ballads were *The Northern Lord*, and *A new Song, shewing the crueltie of Gernutus, a Jew who, lending to a merchant an hundred crowns, would have a pound of his fleshe, because he could not pay him at the time appointed*.

The stories, both in the original and in translation, also the ballads, are in Hazlitt's "Shakespeare's Library," Part I., Vol. I., pp. 319-380.

There was also a play, which Stephen Gosson, in *The Schoole of Abuse*, 1579, describes as: *The Iew and Ptolome, shovne at the Bull, the one representing the greedinesse of worldly chusers, and bloody mindes of Usurers: The other very lively*

*describing howe seditious estates, with their owne devises, false friendes, with their own swoords, & rebellious commons in their owne snares are over-throwne: neither w<sup>t</sup> amorous gesture wounding the eye: nor with slouenly talke hurting the eares of y<sup>e</sup> chast hearers.* As this play was on the boards of the London theatres at the time Shakespeare wrote *The Merchant of Venice*, it is likely he derived from it some hints for his play.

An analysis of the three stories reveals the fact that the following characters and incidents in *The Merchant of Venice* were invented by Shakespeare.

*Characters.*—The Princes of Morocco and of Arragon, Gratiano, Lorenzo, Tubal, Old Gobbo, Launcelot Gobbo, Salerio, Leonardo, Jessica. Of the other characters, the skeletons are found in the stories. Shakespeare puts flesh upon them, breathes into them the breath of life, creates them, and thus makes them the living men and women of his play.

*Incidents.*—Those in Act I. are based on the stories. In Act II. all are original with Shakespeare. Those in Act III., Sc. 1, are Shakespeare's invention. Sc. 2 of the same Act is suggested by the story, but with this marked difference: In *The Story of the Choice of Three Caskets* the bride chooses; in the play Bassanio chooses. Scs. 3 and 4 of this Act are like the stories. Sc. 5 is Shakespeare's invention. In Act IV. Shakespeare follows the stories. Act V. is wholly original with Shakespeare.

Those who will read these stories and then the play, in the light of this analysis, will perceive the manifestation of Shakespeare's genius in what he accepts, what he rejects of them, as well as in what he invents.

## II. Explanatory Notes.

### ACT I.

#### SCENE 1.

The opening lines strike the key-note of the play. Antonio's sadness foreshadows the tragic which permeates it. "In the same way unusual exaltation of spirits is popularly supposed to forbode misfortune or death. Thus in *Romeo and Juliet*, V. 1. 3, Romeo says: *My bosom's lord sits lightly in his throne.*" C. and W.\*

*In sooth.* In truth.

*Argosies.* Merchant vessels. Sometimes it meant war vessels. "Of great size for that day, though not exceeding two hundred tons." Rolfe.

*Pageants.* Shakespeare refers to the castles, ships, dragons that were drawn about the streets in the pageants and shows of his day.

*Venture.* That which is risked by a merchant.

*Hour-glass.* This was in constant use in Shakespeare's day.

*My wealthy Andrew.* My ship carrying a valuable cargo.

*Vailing.* Lowering. Cf. *Pericles*, I. 3. 42.

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\* Reference is to Clarke and Wright, editors of the Clarendon Press edition of this play.

*Now worth this.* Meaning is obscure. Shakespeare probably meant the actor to express it by a gesture.

*Not in love neither.* Cf. Abbott, Grammar, § 406.

*Two-headed Janus.* God of the rising and setting sun. He had two faces, one looking to the east, the other to the west.

*Nestor.* The oldest councillor of the Greeks before Troy. Cf. *Love's Labour's Lost*, IV. 3. 169.

Salarino's reference to *sad* and *merry* is to foreshadow the union of the comic with the tragic in this play.

*Prevented.* Anticipated.

*Exceeding strange.* You have become quite a stranger. Cf. *Comedy of Errors*, II. 2. 151.

*Too much respect.* Too much regard, consideration.

*Play the fool.* Not be foolish, but assume the part of the fool or jester, as in the old comedies.

*My heart cool.* Reference is to the old belief that sighs and groans drained the blood from the heart. Cf. *Mid. Night's Dream*, III. 2. 97; *II. Henry VI.*, III. 2. 60-63.

*Entertain.* Maintain.

*Would almost damn*, seq. "Means that the hearers could hardly help calling them fools, and thus expose themselves to the judgment threatened in Scripture (Matt. v. 22)." Rolfe.

*Fool-gudgeon.* A foolish fish.

*Gear.* Matter, subject.

*Disabled.* Damaged, embarrassed. Cf. II. 7. 30.

*Swelling port.* Ostentatious style of living.

*Make moan to be abridged.* Mourn that I cannot continue this style of living.

*Gaged.* Pledged.

*Within the eye of honour.* Within the scope of that which can be viewed as honourable.

*Childhood proof.* Childish test.

*Circumstance.* Circumlocution.

*Making questions,* seq. "In doubting my readiness to do my utmost in your service." C. and W.

*Prest.* Ready.

*Sometimes.* Formerly.

*From her eyes,* seq. Cf. Sonnet XXIII.

*Colchos' strand.* Allusion is to the expedition of the Argonauts. Cf. III. 2. 243.

*Thrift.* Success.

*Neither have I money,* seq. This is inconsistent with Antonio's previous statement, lines 41-45.

*Presently.* Instantly.

*To have it of my trust,* seq. Loaned to me on my credit, or as an act of personal friendship.

## SCENE 2.

Portia's opening words, like Antonio's, foreshadow the tragic in the play.

*Aweary.* Cf. *Julius Cæsar*, IV. 3. 95: also "English of Shakespeare," Craik, p. 339.

*This reasoning,* seq. This conversation.

*The word choose.* *Choose* occurs in this scene ten times, and the cognate word *chosen* once. Every time it is repeated it points to the three caskets, on which are three inscriptions, each beginning *Who chooseth*.

*But one who you.* *Who* is here used for *whom*, as

frequently in Shakespeare. Cf. Abbott, Grammar, § 274.

*Level.* Guess.

*County.* Count.

*An you will not,* seq. *If you will not,* seq.

*Weeping philosopher.* Heraclitus.

*I had rather,* seq. "*Had rather* and *had better* are good English, though many writers of grammars tell us we should say *would rather*, etc., instead." Rolfe.

*A proper man.* Handsome man. Cf. *Mid. Night's Dream*, I. 2. 88.

*Suited.* Dressed.

*Bonnet.* A man's head-dress.

*Frenchman became his surety,* seq. "Alluding to the constant assistance, or rather constant promise of assistance, that the French gave the Scots in their quarrels with the English." Warburton.

*The contrary casket.* The wrong casket. Cf. *King John*, IV. 2. 197, 198.

*Sibylla.* The famous sibyl of Cumæ in Italy. Cf. Milman, "History of Christianity," II., pp. 121, 122.

*I wish them,* seq. The quarto editions of this play read *I pray God grant*. The folios have changed the reading to *I wish*. The cause of this was the statute of James, "to restrain the abuses of players." Cf. my Introduction to *Much Ado About Nothing*, Bankside Edition, Vol. VI. p. 6.

*Condition.* Disposition, nature.

*Whiles.* For Shakespeare's use of *Whiles*, *While*, cf. Abbott, Grammar, § 137.

## SCENE 3.

*Ducats.* Coryat says the Venetian ducat was worth 4s. 8d. Rolfe says it was about equal in value to an American dollar.

*May you stead me?* Can you assist me? Cf. *Romeo and Juliet*, II. 3. 54.

*A good man.* A man financially responsible, worthy of credit.

*Supposition.* Doubtful.

*Squandered abroad.* Scattered in various places.

*Rialto.* "The chief of the islands on which Venice is built was called *Isola di Rialto (rivo alto)*, the island of the Deep Stream. The name *Rialto* came also to be applied to the Exchange, which was on that island." Rolfe.

Shylock here means the Exchange.

*How like a fawning publican*, seq. This is a *crux*. Antonio was not a *publican*, much less a *fawning* one. Professor Moulton suggests a solution of the difficulty can be reached by "assigning this single line to Antonio, reserving of course the rest of the speech for Shylock, seq." "Shakespeare as a Dramatic Artist," pp. 61, 62. C. and W. explain it: "The Publicani, or farmers of taxes under the Roman government, were much more likely to treat the Jews with insolence than with servility. Shakespeare, perhaps, only remembered that in the gospels 'publicans and sinners' are mentioned together as objects of the hatred and contempt of the Jews."

I think the explanation is this: Shylock's feelings toward Antonio were those of intense hatred. When

he saw Antonio approaching he simply gave expression to that hatred in an *aside*, the words of which were ill chosen and inapplicable to Antonio, but malignant.

*For.* Because.

*Usance.* Interest. The Jews in Venice, at this time, charged interest at the rate of fifteen per cent.

*Upon the hip.* Cf. Notes on *Othello*, II. 1. 314.

The discussion between Antonio and Shylock on the subject of interest can only be understood when it is remembered that in ancient and mediæval times interest meant the product of natural growth, say, of sheep or cattle; hence, Antonio's phrase *a breed of barren metal*. It was considered both unfriendly and immoral to take money for interest. For the opinion on this subject among the Jews, cf. Ex. xxii. 25; Lev. xxv. 35, 36; Deut. xxiii. 19; Ps. xv. 5. Our Lord, Matt. xxv. 14-30, speaks of usury, but does not express any opinion on this subject.

The Greeks held the same opinion as the Jews. Cf. Aristotle, "Politics," Book I., chap. x.; Grote's "History of Greece," Vol. III., p. 144.

So did the Romans. Cf. "Dictionary of Greek and Roman Antiquities," p. 545.

For the opinion on this subject current in England in Shakespeare's day, cf. Bacon's essay "Of Usury."

This fact makes reasonable and natural Shylock's apparently harmless, really cruel suggestion, that the forfeit be *a pound of flesh*.

*Possessed.* Fully informed.

*Were compromised.* Had mutually agreed.

*Eanlings.* Lambs just born.

*Pill'd me.* "Peeled." Rolfe.

*Sufferance is the badge*, seq. "The sufferance, which is the badge of the Jew, hath made him, in these days, the ruler of the rulers of the earth." Emerson, essay on "Fate."

*Doit.* A small coin worth half a farthing.

*Your single bond.* A bond without sureties, signed only with one name. Cf. Furness's edition of this play, *in loco*.

*Dealings teaches.* Cf. Abbott, Grammar, § 333.

*Fearful.* Untrustworthy.

*Knave.* Boy.

## ACT II.

### SCENE 1.

*Reddest.* Shakespeare frequently used the superlative degree where comparison was between only two objects. Cf. Abbott, Grammar, § 10. He also uses the comparative degree, as in lines 33, 34, 37 below.

*Fear'd.* Affrighted. Cf. *Measure for Measure*, II. 1. 2.

*Nice.* Capricious, fastidious.

*Scanted.* Limited.

*Wit.* "In its original sense of *foresight, wisdom* (Anglo-Saxon *wit*, mind)." Rolfe.

*Fair.* Reference is to the Moor's complexion.

*The Sophy.* Cf. Notes on *Twelfth Night*, II. 5.

*Sultan Solyman.* Shakespeare "probably refers to the unfortunate campaign which Solyman, the

Magnificent, undertook against the Persians in 1535." C. and W.

*Lichas.* The servant who brought to Hercules from Dejanira the blood-steeped shirt of Nessus. Nessus told her she could win the love of any one wearing it. It burned Hercules to death. Dejanira thereupon, from grief, committed suicide.

*Alcides.* Hercules.

*Wrong.* Adverb used as adjective. This is frequent in Shakespeare. Cf. Abbott, Grammar, § 1.

*Blest.* Used instead of *blessed'st*.

## SCENE 2.

Launcelot is a clown. The First Folio stage direction is *Enter the Clowne alone*. He speaks with the license of a clown. What he says must not be interpreted literally.

*Via!* Italian for *away!*

*God bless the mark.* "A parenthetical apology for some profane or vulgar word." C. and W.

*Incarnation.* The Clown's mistake for *incarnate*.

Old Gobbo manifests in his talk the incoherency and irrelevancy of an old man.

*Sonties.* Probably a corruption of *saints* or *sanctities*.

*Father.* It was customary among the humbler classes to address old persons as Father. On that account Gobbo does not recognize Launcelot as his son.

*What a beard, seq.* "Stage-tradition, not improbably from the time of Shakespeare himself, makes Launcelot, at this point, kneel with his back to the

sand-blind old father, who, of course, mistakes his long, black hair for a beard, of which his face is perfectly innocent." Staunton.

*Set up my rest*, seq. "A metaphor from the once fashionable and favorite game of *primero* ; meaning, to stand upon the cards you have in your hand, in hopes they may prove better than those of your adversary. Hence, to make up your mind, to be determined." Nares' Glossary. Cf. *Romeo and Juliet*, IV. 5. 6.

*As far as God has any ground*. Venice was built on islands. Ground was scarce. The lower order, therefore, had a longing for the mainland. That wish is here expressed by Launcelot.

*Anon*. At once.

*Gramercy*. *Grand merci*. French. Great thanks.

*Cater-cousins*. Origin of this phrase is unknown. Meaning is, they are at odds, do not get along amicably.

*Frutify*. Notify, certify.

*Preferr'd*. Recommended. *Preferment*. Advancement. This is one of Shakespeare's plays upon words.

*Guarded*. Trimmed.

*Fairer table*, seq. Launcelot here refers to the palm of his hand, on which, according to palmistry, then and now, are lines signifying future events in ■ man's life—e.g., *line of life*, etc.

*Liberal*. Free, uncontrolled.

*Civilty*. Refinement, courteous behavior.

*Well studied in a sad ostent*. Like one who assumes ■ sober and grave mien and deportment.

## SCENE 3.

*Exhibit.* Launcelot's mistake for *inhibit*.

## SCENE 4.

"Gratiano and his friends are contriving a masque as a farewell entertainment to Bassanio. So Henry VIII. and others disguised themselves as shepherds, and appeared at Cardinal Wolsey's feast. *Henry VIII.* I. 4." C. and W.

*Spoke us yet*, seq. Have not spoken of, arranged for torch-bearers.

*'Tis vile . . . quaintly*, seq. The affair will be a failure unless the plans are carefully and elegantly carried out.

*Break up.* *Break open* the letter.

## SCENE 5.

*What, why.* Cf. Notes on *Julius Cæsar*, II. 1.

*Did dream*, seq. "Some say that to dreame of money, and all kinde of coyne is ill." "The Judgement or Exposition of Dreames." Artemidorus, p. 99, ed. of 1606.

*To-night.* Last night.

*Reproach.* Launcelot's mistake for approach.

*Black Monday.* Reference is to Easter Monday, April 14, 1360, when Edward III. and his army were encamped before Paris. Owing to the extreme cold, many of the soldiers died.

*Varnis'd faces.* Painted, and, consequently, disguised faces. "Shylock alludes to Christian duplicity." C. and W.

*Jacob's staff.* Cf. Gen. xxxii. 10 and Heb. xi. 21.

*Worth a Jewess' eye.* Reference is to the large ransoms extorted from Jews in the Middle Ages.

*Patch.* Fool, jester. Name derived from the *patch'd* or various-colored suit worn by them.

*Borrow'd purse.* Shylock refers to the loan which he has made to Antonio for the account of Bassanio.

*Perhaps I will.* Abbott, Grammar, § 319, denies Shakespeare uses *will* for *shall*. C. and W. dissent from this opinion, and give this sentence as an example that he does.

#### SCENE 6.

*Pent-house.* A shed extending out from the main building. Cf. *Much Ado*, etc., III. 3. 110. Used of the eyelid. *Macbeth*, I. 3. 20.

*Venus' pigeons.* Venus' chariot was drawn by doves. Cf. *Tempest*, IV. 1. 94.

*Obliged faith.* Contracted, pledged faith.

*Scarfed.* Decked with flags.

*Over-weather'd.* Injured by the stormy weather.

*Abode.* Tarrying, delay.

*Who are you?* *Who* used for *whom*. Cf. Abbott, Grammar, § 274.

*Exchange.* I.e., of dress.

*Too-too light.* A play upon the words *candle* and *light*. As also upon the word *obscur'd*. Jessica means she should be concealed on account of her male attire. Lorenzo says she is in *the lovely garnish of a boy*.

*Close night, seq.* Secret night is running rapidly away.

*My hood.* Possibly a part of his dress as a masquer.  
*Beshrew me.* Curse me. "*Shrewd* and *cursd* were synonymous in Shakespeare's day." C. and W.

## SCENE 7.

*Discover.* Reveal.

*Who this inscription.* On the interchangeable use of *who* and *which*, cf. Abbott, Grammar, §§ 265-266.

*Be'st rated.* Be judged according to thy own estimate of thyself.

*Hyrcanian deserts.* A district south of the Caspian Sea. Shakespeare mentions the tigers of *Hyrcania* in *III. Henry VI.*, I. 4. 155; *Macbeth*, III. 4. 101; *Hamlet*, II. 2. 472.

*Cerecloth.* A cloth covered with melted wax in which the dead were wrapped.

*Ten times undervalued.* "In the beginning of Elizabeth's reign gold was to silver in the proportion of 11 to 1; in the forty-third year of her reign (i.e., 1600, the year this play was printed) it was in the proportion of 10 to 1. At present it is 15 to 1." C. and W.

*An angel.* Figure of Michael piercing the dragon. The coin was worth ten shillings.

*Insculp'd.* Engraven.

*Carrion death.* A fleshless skull.

*Suit is cold.* Unsuccessful. Cf. *Two Gentlemen of Verona*, IV. 4. 186.

## SCENE 8.

*Rais'd.* Aroused, as in *Othello*, I. 1. 183.

*A passion.* An outcry full of feeling, intense emotion.

*Reason'd.* Conversed.

*You were best.* Cf. V. 1. 177 ; also *Lear*, I. 4. 109 ; *Othello*, V. 2. 161.

*Slubber.* To do carelessly, hurriedly. Sometimes it means to sully, as in *Othello*, I. 3. 227.

*Sensible.* Sensitive.

*Quicken*, seq. Cheer, refresh the *heaviness*, despondency, 'which has taken possession of him.

### SCENE 9.

*Straight.* Immediately, directly.

*Address'd me.* Prepared myself.

*That many may be meant*, seq. *That many may* refer to, seq.

*Fond.* Foolish. Cf. III. 3. 9.

*The martlet.* Cf. *Macbeth*, I. 6. 4.

*Jump with.* Agree with.

*O that estates*, seq. Cf. III. 2. 73, seq.

*Should cover.* Should wear their hats as being equals, instead of uncovering as inferiors to superiors.

*Take what wife*, seq. Whether you marry or not, seq.

*What would my lord?* Portia is delighted with the failure of Arragon, and jestingly addresses her servant.

*Sensible greets.* Substantial greetings—i.e., *gifts of rich value*.

*Bassanio, lord Love.* "May it be Bassanio, O Cupid !" Rolfe.

## ACT III.

*Lives there unchecked.* The rumor is uncontradicted.

*The narrow seas.* The English Channel.

*The Goodwins.* "The Goodwin Sands, off the Eastern coast of Kent. The name is supposed to be derived from Earl Godwin, whose property, according to tradition, was swallowed up by the sea, A.D. 1100." C. and W. Cf. *King John*, V. 3. 11; V. 5. 13.

*Knapped.* Broke into small pieces.

*The wings she flew withal.* The dress of a boy in which she disguised herself.

*Complexion.* Disposition, nature.

*Match.* Bargain.

*Smug.* Neat.

*Affections, passions.* "*Affections*, when contrasted with *passions*, seem to denote emotions produced through the senses by external objects. Cf. IV. 1. 49." C. and W.

*Merchandize.* Trade, commerce.

## SCENE 2.

*O'erlook'd.* Fascinated, bewitched.

*Prove it so.* *Let Fortune*, seq. "If it prove that I, who am yours by affection, am not yours owing to your unlucky choice of casket, Fortune ought to suffer the penalty, not I; and yet to lose you would be hell to me! This passage is an instance of that condensation of thought which so frequently makes Shakespeare's language obscure." C. and W.

*Peize.* Delay, to weigh with deliberation.

*The rack.* *The rack* was still used in England at this time. Shakespeare recognizes its futility; *where men enforced do speak anything*. Cf. "New Illustrations," etc., Hunter, Vol. I., pp. 326, 327; "History of England," Lingard, Vol. V., pp. 405, 558.

*Swan-like end.* Cf. *Othello*, V. 2. 247; *King John*, V. 7. 21.

*Alcides.* Hercules. Reference is to Hesione, who was offered by Laomedon, King of Troy, to Neptune. She was rescued by Hercules. Hercules did not do this for love, but for the sake of the horses promised him by Laomedon. Hence Portia's words, *with much more love*, seq.

*Dardanian.* Trojan.

*Fancy.* Love. Cf. *Twelfth Night*, I. 1. 9, seq.; *Much Ado About Nothing*, III. 2. 31.

*Still.* Constantly.

*Gracious.* Pleasing.

*Livers white as milk.* Red blood was considered a badge of courage. Cf. II. 1. 6, 7. Blood of any other color was evidence of cowardice. Cf. *Lear*, IV. 2. 50; *II. Henry IV.*, IV. 3. 113.

*Guiled.* Treacherous.

*An Indian beauty.* This passage has never been satisfactorily explained.

*Midas.* The god Dionysus granted Midas' request that whatever he touched might be turned to gold. When he found that even his food was turned to gold, he prayed that the gift might be taken from him. This prayer was granted.

*Continent.* That which contains.

*I come by note.* "I come according to written warrant (the scroll just read) to give a kiss and receive the lady." C. and W.

*To term in gross.* To give a general description of.

*Ring.* Cf. *Twelfth Night*, V. 1. 159-163; *Romeo and Juliet*, III. 2. 142. There are numerous references to rings in the other plays.

*For intermission.* Delay. The meaning seems to be, nothing remained for me to do during the *intermission* but to follow your example, *You lov'd, I lov'd.*

*Jasons.* Cf. I. 1. 172.

*Shrewd.* Evil. Cf. *King John*, V. 5. 14; *Henry VIII.*, V. 3. 178.

*Steals.* Cf. Abbott, Grammar, §§ 333-338.

*Constant.* Self-possessed.

*Engag'd.* Pledged.

*Envious.* Malicious.

*Deface.* Cancel.

*Bond . . is forfeit.* Forfeited. Cf. *Measure for Measure*, II. 2. 73.

*Between you and I.* On Shakespeare's use of *I* for *me*, and *me* for *I*, cf. Abbott, Grammar, §§ 209, 210.

### SCENE 3.

*To come abroad.* To come out-of-doors.

*Dull-eyed.* Stupid, lacking perception.

*Impenetrable.* Relentless.

*Kept.* Dwelt.

*Made moan.* Complained. Cf. I. 1. 26.

*Bated.* Reduced.

## SCENE 4.

*Prouder of the work.* You would be prouder of the work than you are of ordinary acts of kindness.

*Nor shall not.* Cf. Abbott, Grammar, § 406.

*Husbandry.* Stewardship. Cf. *Timon of Athens*, II. 2. 164; *Hamlet*, I. 3. 77.

*Manage.* Management. Cf. *Romeo and Juliet*, III. 1. 148.

*The which.* Cf. Abbott, Grammar, § 270.

*Imagin'd speed.* *Speed* which is as quick as thought.

*Tranect.* "There are in Venice thirteen ferries or passages, which they commonly call *Traghetti*." "Crudities." Coryat.

*Convenient.* Suitable.

*Speak between,* seq. In a shrill voice, as boys who are passing into manhood.

*I could not do withal.* I could not help so acting.

*Jacks.* A term of contempt. Cf. *Much Ado*, etc., I. 1. 186; V. 1. 91.

*All my whole device.* A pleonasm. Cf. *I. Henry VI.*, I. 1. 126.

## SCENE 5.

*I fear you.* Fear for you. Am concerned about you. Cf. *Measure for Measure*, III. 1. 74; *Richard III.*, I. 1. 137.

*Cover.* Note the play on *cover*. Launcelot uses it in one sense, Lorenzo in another.

*Quarrelling with occasion.* Quibbling.

*Discretion.* Ability to discriminate, which, while Launcelot doubtless possessed, he did not manifest.

*Tricksy word.* Making a tricky use of words.  
*I'll set you forth.* I'll describe you fully.

## ACT IV.

*What.* "An exclamation calling attention." C. and W. Used so in lines 46, 110.

*Uncapable.* *Un* was frequently used for *in*. Also *in* for *un*. Cf. Abbott, Grammar, § 442.

*Qualify.* Check, modify.

*Remorse.* Pity. Cf. *Macbeth*, I. 5. 45.

*Loose.* Release.

*Moiety.* Sometimes a half, sometimes ■ portion.

*Enow.* Enough.

*Gentle.* Pun on Gentile.

*Baned.* Poisoned.

*Firm.* Satisfactory.

*Current.* The unimpeded and continuous flow.

*Offence.* "The resentment of the injured party as well as the injury itself, as in the phrases 'to give offence,' 'to take offence.'" C. and W.

*With all brief and plain conveniency.* "With such brevity and directness as befits the administration of justice." C. and W.

*Let me have judgment.* Let judgment be pronounced against me.

*Three thousand . . is,* seq. Cf. Abbott, Grammar, §§ 333-336.

*Sole . . soul.* Play upon words.

*Pythagoras.* Cf. Notes, *Twelfth Night*, IV. 2.

*Wolf who hang'd.* Birds of prey were hung on gallows in England in Shakespeare's day. Cf.

Shakespeariana, August, 1888, pp. 355, 356, for a note on this subject by Furness. *Idem.* November, 1888, pp. 513-515.

*No impediment to let him lack.* "No hindrance to his receiving." C. and W.

*The difference*, seq. The question at issue between Antonio and Shylock.

*Thoroughly.* Thoroughly.

*In such rule.* In such order, so formal, lawful.

*Spoke.* Cf. Abbott, Grammar, § 343.

*Wrest once the law*, seq. Make the law yield to your authority.

*Hath full relation.* The law applies to this case.

*More elder.* Cf. Abbott, Grammar, § 11.

*With all my heart.* Shakespeare by means of this joke evokes pathos. Cf. *King John*, V. 7, for a similar example.

*Which.* Who. Cf. Abbott, Grammar, § 265.

*Confiscate.* Confiscated.

*Which humbleness may drive unto a fine.* Which, penitence and humility on your part, may lead me to modify into a fine.

*To quit the fine*, seq. To remit the fine.

*In use.* In trust.

*Possess'd.* Possessed of.

*Serves you not.* That you cannot command your leisure.

*Cope.* Requite.

*Of force.* Of necessity.

## SCENE 2.

*Advice.* Reflection, consideration.

*Old.* An intensive epithet common in that day. Cf. IV. 1. 170 ; IV. 2. 11. Also, *Much Ado*, etc., V. 2. 98 ; *Merry Wives of Windsor*, I. 4. 5.

## ACT V.

*The moon shines bright.* "This calm and quiet scene, with its moonlight and music and lovers' talk, is a charming contrast to the crowd and pomp and high-wrought, almost tragic, interest of the former Act." C. and W.

*Bright.* On use of adjectives as adverbs, cf. Abbott, Grammar, § 1.

*Troilus.* A son of Priam. Shakespeare borrowed this allusion from Chaucer's "Troilus and Cressida." Cf. Shakespeare's *Troilus and Cressida*.

*Thisbe.* Reference is to the story of Pyramus and Thisbe. Shakespeare makes use of it in *Midsummer-Night's Dream*.

*Willow.* Frequently used by Shakespeare as a symbol of forsaken love. *Much Ado*, II. 1 ; *Othello*, IV. 3.

*Medea.* Daughter of Æetes, king of the Colchians, and wife of Jason. She forsook her father for her husband, as did Jessica. Hence Lorenzo's allusion.

*Nor we have not.* Cf. III. 4. 11. Also this scene, line 84.

*Patines.* The plate used in the Eucharist.

*There's not the smallest orb*, seq. Reference to the music of the spheres is made by Shakespeare in *Ant. and Cleo.*, V. 2. 84 ; *Pericles*, V. 1. 231 ; *Twelfth Night*, III. 1. 121.

*Diana.* Goddess of the moon.

*Orpheus.* Cf. *Henry VIII.*, III. 1. 3. "There is a dramatic purpose worthy of notice in the words which Portia utters when she first appears upon the scene. . . It was meant to connect the present with the past; the defeated attempt of Shylock on the life of Antonio with the scene at Belmont; and the spectators are thus led to look upon Portia returning to the house in which the scene of the caskets has been presented crowned with the honors of the good deed, seq." Hunter, "New Illustrations of Shakespeare," Vol. I., p. 320.

*Without respect.* Unless it is considered with regard to surrounding circumstances.

*Endymion.* A shepherd loved by Diana. The legend is interpreted in "Chips from a German Workshop," Max Müller, Vol. II., pp. 78-84.

*Tucket.* "A particular set of notes played on a trumpet." C. and W.

*Light.* Note the play on the word *light*. Also in II. 6. 42; III. 2. 91.

*God sort all.* God dispose all.

*Breathing courtesy.* *Scant*, cut short, this courtesy which consists only of words, so as to manifest it in deeds.

*Respective.* Regardful.

*The virtue of the ring.* The power of the ring. Cf. III. 2. 172.

*A ceremony.* Something consecrated, sacred.

*Civil doctor.* Doctor of civil law.

*Candles of the night.* Cf. *Romeo and Juliet*, III. 5. 9.

*Advisedly.* Deliberately.

*Charge us there upon inter'gatories.* "In the Court of Queen's Bench, when a complaint is made against a person for a 'contempt,' the practice is that before sentence is finally pronounced he is sent into the Crown Office, and being there 'charged upon interrogatories,' he is made to swear that he will 'answer all things faithfully.'" "Shakespeare's Legal Acquirements," Lord Campbell.

*Fear.* Be anxious about.

*Sore.* Grievously.

### III. Table of Acts and Scenes in which each character appears. Also, number of lines spoken by each character. Also, grouping of minor characters, to be read in ■ reading club by one person.

No. of  
Lines.

- 364 Shylock, **I**, 3 ; **II**, 5 ; **III**, 1, 3 ; **IV**, 1.  
 341 Bassanio, **I**, 1, 3 ; **II**, 2 ; **III**, 2 ; **IV**, 1 ; **V**, 1.  
 188 Antonio, **I**, 1, 3 ; **II**, 6 ; **III**, 3 ; **IV**, 1 ; **V**, 1.  
 188 Launcelot, **II**, 2, 3, 4, 5 ; **III**, 5 ; **V**, 1.  
 181 Lorenzo, **I**, 1 ; **II**, 4, 6 ; **III**, 2, 4, 5 ; **V**, 1.  
 178 Gratiano, **I**, 1 ; **II**, 2, 4, 6 ; **III**, 2 ; **IV**, 1, 2 ; **V**, 1.  
 109 Salarino, **I**, 1 ; **II**, 4, 6, 8 ; **III**, 1, 3.  
 103 Morocco, **II**, 1, 7.  
 66 Arragon, **II**, 9.  
 59 Salanio, **I**, 1 ; **II**, 4, 8 ; **III**, 1.  
 57 Duke, **IV**, 1.  
 41 Old Gobbo, **II**, 2.  
 24 Salerio, **III**, 2 ; **IV**, 1.  
 18 Servant, **I**, 2 ; **II**, 9 ; **III**, 1.  
 16 Tubal, **III**, 1.  
 9 Musician, **III**, 2.  
 8 Stephano, **V**, 1.  
 2 Leonardo, **II**, 2.  
 1 Balthasar, **III**, 4.  
 1 All, **III**, 2.  
 589 Portia, **I**, 2 ; **II**, 1, 7, 9 ; **III**, 2, 4 ; **IV**, 1, 2 ; **V**, 1.  
 110 Nerissa, **I**, 2 ; **II**, 9 ; **III**, 2, 4 ; **IV**, 1, 2 ; **V**, 1.  
 89 Jessica, **II**, 3, 5, 6 ; **III**, 2, 4, 5 ; **V**, 1.

Morocco.	}
Arragon.	}
Salanio.	}
Duke.	}
Old Gobbo.	}
Tubal,	}
Musician.	}
Salerio.	}
Servant.	}
Leonardo.	}
Balthasar.	}
Stephano.	}
All.	}

## IV. Questions.

## ACT I.

1. What play, stories, ballads is it likely Shakespeare used in the composition of this play ?

2. Wherein does the play agree with, wherein differ from them ?

3. Where does the action of this play take place ?

4. Is the play as to manners, usages, thoughts, feelings, in harmony with the environment ?

5. What is Antonio's emotional condition at the beginning of the play ?

6. What is the dramatic function of the opening lines ?

7. To what causes do Salanio and Salarino assign Antonio's sadness ?

8. Was Antonio's sadness a mood, or was it constitutional, or the result of circumstances, or caused by foreboding ?

*Ans.* It was the latter. It was similar to that of the Queen of Richard II. Cf. *Richard II.*, II. 2. 9, seq.

9. What were *argosies* ?

10. What is the dramatic purpose of Salarino's remarks on *sad* and *merry*?

11. What are the first words Bassanio utters?

12. What is their dramatic purpose?

*Ans.* To contrast with the first words of Antonio.

13. What reference does Gratiano make to *Sir Oracle*?

14. What opinion of melancholy men does Gratiano express?

15. What description of Gratiano does Bassanio give?

16. What is the first reference to the heroine of the play?

17. What is the dramatic purpose of Antonio's request to Bassanio, *Well, tell me now*, seq.?

*Ans.* To enable Bassanio to describe to him, and through him to the spectators of the drama, Portia, his love for her, his desire to woo her.

18. What does Bassanio tell Antonio of his pecuniary embarrassments?

19. What is Bassanio's description of Portia?

20. To whom does he compare her?

21. What was *Colchos' strand*?

22. Who were the *Jasons*?

23. What reply does Antonio make to Bassanio's request?

24. What is Portia's first remark?

25. How does it compare with that of Antonio?

26. Does it accomplish the same dramatic purpose?

27. What does Nerissa say about moderation?

28. What information does this give us of Portia's position in life?

29. What opinion does Portia express about precept and practice ?

30. How often in this Scene does the word *choose* occur ?

31. What is the dramatic significance of this repetition ?

32. What information do Portia and Nerissa give of the *will* of Portia's father ?

33. How many suitors does Portia describe ?

34. How many does the *Serving-man* say, *seek you, madam, to take their leave* ?

35. How can we account for the discrepancy between the two statements ?

*Ans.* It is simply one of Shakespeare's slight mistakes.

36. What did Bassanio say about the popularity of Portia ?

*Ans.* I. 1. 167, seq.

37. What is Portia's description of her suitors ?

38. Who were *Sibylla* and *Diana* ?

39. What do Nerissa and Portia say of Bassanio ?

40. What is the dramatic significance of these remarks ?

*Ans.* They point to Bassanio as the successful suitor and future husband of Portia.

41. At the close of this Scene whose coming is announced ?

42. What is the dramatic purpose of Portia's remark as to the *complexion* of the next suitor ?

*Ans.* To prepare for the entrance of Morocco, whose color was tawny. Also, for his reflections thereon.

43. What traits of the characters of Portia and Nerissa has this opening conversation revealed ?

44. Upon what subject does Shylock first speak ?

45. What is the dramatic effect of this ?

*Ans.* Shakespeare by a single stroke reveals the cardinal trait of Shylock.

46. What is the value in our money of a ducat ?

47. For what length of time does Bassanio want the loan ?

48. What is the meaning of *stead me* ?

49. What does Shylock mean by describing Antonio as *a good man* ?

50. What does he say of Antonio's means ?

51. What reply does Shylock make to Bassanio's invitation to dinner ?

52. What is Shylock's feeling toward Antonio ?

53. What reasons does he give for that feeling ?

54. What does he say about revenge and forgiveness ?

55. To what friend does Shylock refer, and in what connection ?

56. What does Antonio say is his practice on the subject of interest ?

*Ans.* *Albeit I neither lend nor borrow, seq.*

57. What does Shylock say on the same subject ?

*Ans.* *No, not take interest, seq.*

58. What does Antonio mean by his comment, *Was this inserted to make interest good*, seq. ?

59. What was the opinion that was held on the subject of interest by the Jews under the Old Dispensation ; by the Greeks and Romans ; by the nations of Europe up to the time of Shakespeare ?

60. What does Antonio say to Bassanio about Shylock's citation of Scripture ?

61. What description does Shylock give of Antonio's treatment of him ?

62. Does this describe with historical accuracy the treatment to which the Jews were subjected at that time all over Europe ?

63. Does Antonio frankly spurn Shylock's offer of the loan on the basis of friendship ?

64. What offer does Shylock make to Antonio ?

65. What is a *single bond* ?

66. Has the discussion as to the nature of interest made reasonable Shylock's suggestion that the forfeit be *an equal pound of your fair flesh*, seq. ?

67. Was that Shakespeare's purpose in introducing that discussion ?

*Ans.* Yes.

68. Does Bassanio foresee danger in the penalty ?

69. What does Antonio say to allay Bassanio's fears ?

70. What reflections does Shylock make on the suspicions of Bassanio and Antonio ?

71. Is Antonio finally deceived ■ to Shylock's motives in making the loan ?

72. Are the suspicions of Bassanio fully allayed ?

73. What is the dramatic significance of his remark, *I like not fair terms*, seq. ?

*Ans.* It foreshadows the suffering which results from the bond.

74. In Sc. 3 Shakespeare presents a group of three of the principal men in the play. The interview develops active thought, intense feeling.

Under these circumstances what traits of character do they manifest ?

75. Each one of the Scenes in this Act ends with a rhyming couplet. Why did Shakespeare use the rhyming couplet ?

*Ans.* Cf. p. 35.

76. From the information given of Bassanio in this Act, what do we perceive is one of his principal dramatic functions ?

*Ans.* He is the connecting link by means of which Shakespeare joins the Christian and the Jew sides of the drama.

## ACT II.

77. Why does the Prince of Morocco refer in apologetic words to his *complexion* ?

78. Does Shakespeare sometimes use the superlative degree when comparison is between two objects ?

79. What opinion, prevalent in Shakespeare's day, is the cause of the remark, *to prove whose blood is reddest* ?

*Ans.* The belief that the blood of ignoble and cowardly men was of a light hue ; that that of brave and noble men was red.

80. What does Portia say about the restrictions surrounding her marriage ?

81. Who was the *Sophy* ?

82. What reference is made to *Sultan Solymán* ?

83. Who was *Líchas* ?

84. What contingency awaited Portia's suitors who failed ?

85. What is the nature of the introduction of Launcelot and Gobbo at the beginning of Sc. 2 ?

*Ans.* It is a comic episode.

86. What is its dramatic purpose ?

*Ans.* I. Temporarily to stop the movement of the action which has just begun. II. To furnish a humorous contrast to the action of the drama which has been serious.

87. What course of conduct is Launcelot meditating ?

88. What is the dramatic purpose of this ?

*Ans.* To foreshadow one function, that Launcelot performs in the drama—viz., that of Link-Person. In a subsidiary way he connects Shylock and Bassanio, the Jew and the Christian sides of the action.

89. What is the dramatic function of Old Gobbo ?

*Ans.* He is a Character-Foil. By means of him Launcelot has an opportunity to manifest his *foolery*.

90. Why is he made blind ?

*Ans.* Were he not it would be impossible for Launcelot to fool him so completely ?

91. Does Bassanio employ Launcelot ?

92. What request does Gratiano make to Bassanio ?

93. What answer, and upon what conditions, does Bassanio give to that request ?

94. What revelations of Shylock's domestic life does Jessica make at the beginning of Sc. 3 ?

95. Has Jessica any affection for her father ?

96. Is he worthy of any ?

*Ans.* Cf. III. 1. 73, seq.

97. Upon what mission does she send Launcelot ?

98. What tribute does Launcelot pay to her ?

99. What information does Jessica give, in the soliloquy at the end of Sc. 3, of her feelings and her plans ?

100. Who compose the group at the beginning of Sc. 4 ?

101. For what are they making arrangements ?

102. What reply does Lorenzo send to Jessica's letter ?

103. What were the contents of that letter ?

104. What does Shylock say to Launcelot about the latter's change of masters ?

105. What can we infer of Shylock's feelings toward Jessica from the coarse and vulgar way in which he yells to her ?

106. Has Shylock changed his mind in reference to eating with Christians ?

107. What motives govern him in accepting the invitation to supper ?

108. What dream did he have, and what was its effect upon him ?

109. What dramatic use of dreams does Shakespeare make in other plays ?

*Ans.* Cf. pp. 142-143.

110. What was a *masque* ?

111. What did Shylock think of them ?

112. What was Jacob's *staff* ?

113. What current opinion suggested to Shakespeare the reference to a *Jewess' eye* ?

114. What parting instructions does Shylock, before going to supper, give to Jessica ?

115. What does Jessica, after Shylock's departure, respond ?

116. What is the dramatic purpose of this ?

*Ans.* To inform the spectators of her projected elopement with Lorenzo, the preparations for which have been completed.

117. What dramatic purpose does Shakespeare effect by sending Shylock to the supper ?

*Ans.* He makes it easy for Jessica to make all her arrangements to elope, and then, when Lorenzo and his friends arrive, to do so.

118. What reflections do Gratiano and Salarino make upon the ardor of lovers ?

119. When Lorenzo joins his friends at Shylock's house and calls for Jessica what does she say ? What does she do ?

120. When Jessica has made her *exit above*, and before she *enters below*, what tribute to her does Lorenzo pay ?

121. What is the dramatic effect of this ?

122. This Scene (5) is brought to a close with great dramatic effectiveness. How ?

123. Of what Scene in this Act is Sc. 7 a continuation ?

124. What inscriptions were on the caskets ?

125. What reflections does Morocco make on each of the inscriptions ?

126. To what current coin does he allude ?

127. Where were the *Hyrcanian deserts* ?

128. Does Shakespeare elsewhere allude to them ?

129. What tribute to Portia's popularity similar to that of Bassanio (cf. I. 1. 167, seq.) does Morocco pay ?

130. What reflections does Morocco make on his failure to choose the right casket ?

131. What is the writing on the scroll ?

132. What are the principal traits of Morocco's character as revealed by his reflections on the inscriptions, and by his choice ?

133. Is the writing on the scroll apropos to them ?

134. Do Portia's remarks as to Morocco's *complexion* add dramatic significance to Morocco's own remarks thereon, II. 1. 1, seq. ?

135. To what remark of her own previous to Morocco's entrance do they direct attention ?

*Ans.* Cf. p. 179.

136. What information does Salarino give of Basanio and Gratiano ?

137. What does Salanio give of the Jew ?

138. What description of Shylock's language and conduct when he learns of the elopement does Salanio give ?

139. Why does Shakespeare make this description not only tragic, but also slightly humorous ?

*Ans.* To increase, by contrast, the force of the former.

140. Why does Shakespeare give this information in the form of a narration instead of having it acted on the stage ?

*Ans.* It would have detracted materially from the force of III. 1. The dramatic perspective would not have been so perfect.

141. What information does Salarino receive from the Frenchman ?

142. What is the dramatic purpose of this statement ?

*Ans.* To foreshadow the loss of Antonio's ships.

143. What tribute to Antonio does Salarino pay ?

144. What does Salanio say in response ?

145. What is the dramatic function of these tributes ?

*Ans.* To develop Pathos.

146. What other friendship does this of Antonio and Bassanio recall ?

*Ans.* That of Antonio and Sebastian in *Twelfth Night*.

147. What trait does Portia reveal in her remarks to the Prince of Arragon, on his arrival ?

*Ans.* Decision of character.

148. To what *injunctions doth every one swear who comes to hazard* for Portia ?

149. What reflections on the inscriptions does Arragon make ?

150. From them, and from his choice, what inference do we draw as to his character ?

151. Does the writing on the scroll describe him ?

152. What message does the servant now bring to Portia ?

153. What response does Portia make ?

154. What does Nerissa ?

155. Why does Shakespeare make Nerissa express the wish that it may be Bassanio ?

*Ans.* To point to him as the coming suitor and future husband of Portia.

156. Is this a reiteration, with increased emphasis, of what she had previously said of Bassanio ?

*Ans.* Cf. I. 2. 100, seq.

157. Of what qualities of a work of art is this a manifestation ?

*Ans.* Repetition, Alteration, Alternation. Cf. "Genesis of Art-Form," Raymond, chap. xii.

### ACT III.

158. What information concerning Antonio does Salarino give ?

159. Why does Salarino give this information ?

*Ans.* To foreshadow Antonio's sufferings at the hand of Shylock.

160. To whom does Salanio compare Shylock ?

161. What troubles have befallen Shylock ?

162. What feelings toward Antonio does he express ?

163. What comparison does Shylock make between a Jew and a Christian ?

164. What is the ethical lesson taught by this passage ?

*Ans.* In the essential traits of humanity all men are alike.

165. What is the dramatic purpose of it ?

*Ans.* To give as a justification for Shylock's desire for revenge the reason that he is but following Christian example.

166. What previous mention has been made of Tubal ?

167. What news does Tubal bring to Shylock ?

168. What is the effect on Shylock ?

169. Do Shylock's remarks about Jessica, *I would*

*my daughter were dead*, seq., entirely justify her feelings toward her father, and her conduct in leaving him ?

170. What action does Shylock take at the end of Sc. 1 in reference to Antonio ?

171. What is the dramatic significance of the reference to *our synagogue* ?

*Ans.* To reveal the contrast between Shylock's cruel desire for vengeance and his fanaticism.

172. This Scene is a wonderful portrayal of diversified and intense human emotion. What emotions does Shylock manifest ?

*Ans.* Love of money, lack of paternal affection, grief at his losses, rage, intense and malignant desire for revenge, pathos, fanaticism.

173. Shakespeare has not portrayed Shylock as a miser, as a man in whom every emotion and thought is absorbed by the love of money. Why ?

*Ans.* That would be inartistic. Cf. "Lectures on Shakespeare," Coleridge, Bohn's Edition, p. 99.

174. What is the dramatic function of Tubal ?

*Ans.* He is a Character-Foil. In essential traits he is like Shylock ; in minor traits he is unlike. By the contrast the revelation of the character of each man is made more vivid.

175. What revelation of her feelings toward Bassanio does Portia make at the beginning of Sc. 2 ?

176. Does Shakespeare generally make his heroines reveal their love to the men with whom they are in love ?

*Ans.* Yes—e.g., Juliet, *Romeo and Juliet*, II. 2. 100, 101 ; Miranda, *Tempest*, III. 1. 81, seq., and others.

177. What is the meaning of *peize*?

178. Was the rack in use in England in Shakespeare's day?

179. What is the significance of Portia's words to Bassanio, *If you do love me, you will find me out*?

*Ans.* To inform the spectators that Bassanio's guide in selecting the correct casket was not thought but emotion.

180. What does Portia say to Bassanio just previous to his effort to select the casket?

181. Who was *Alcides*?

182. Who were the *Dardanian wives*?

183. What reflections does Bassanio express as he stands before the casket?

184. Does Shakespeare elsewhere refer to this subject—viz., that *the outward shows be least themselves*?

185. What is the dramatic purpose of the *song*?

*Ans.* To emphasize the fact that *fancy* (love) is not bred in the *head*, but in the *heart*.

186. What is Bassanio's choice, and what reasons does he give for making it?

187. What is Portia's analysis of her feelings when Bassanio is successful?

188. What description of Portia does Bassanio give when he finds *Fair Portia's counterfeit* in the casket?

189. When Bassanio opens the casket and finds the picture of Portia, he does not at once read the scroll which contains the *continent and summary* of his *fortune*. Why does Shakespeare make him delay?

*Ans.* To obey the Law of Gradation. Cf. "Genesis of Art-Form," Raymond, chaps. xvi., xvii.

190. Shakespeare does not attempt to give a detailed description of Portia's physical beauty. Why?

*Ans.* Physical beauty can be portrayed by the painter or sculptor, but not by the poet. The reason is, as Lessing states, "the poet can only exhibit in succession its (beauty's) component parts; . . . it surpasses the power of human imagination to represent to one's self what effect such and such a mouth, nose, and eyes will produce together, unless we can call to mind from nature or art a similar composition of like parts." Laokoon, chap. xx., c. v. Cf. Shakespeare's description of Cleopatra, *Antony and Cleo.*, II. 2. 194, seq.; also Homer's description of Helen, "Iliad," Book III., lines 144-191.

191. What description of his feelings does Bassanio give to Portia when he wins her?

192. What description of herself does Portia give to Bassanio?

193. What is the dramatic significance of the ring?

*Ans.* To prepare for the delightful comic by-play with which the drama ends.

194. What is the effect on the fortunes of Nerissa and Gratiano of Bassanio's success?

195. Who now enter and join the group around the casket?

196. From whom and to whom does Salerio bring a letter?

197. What are its contents?

198. What phases of Antonio's character are revealed by this letter?

199. What effect does it have on Bassanio, and what, later, on Portia?

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200. What heroic, generous, noble qualities does it evoke in both ?

201. What description of Shylock's present feelings toward Antonio does Salerio give ?

202. What does Jessica say were Shylock's feelings in the past toward Antonio ?

203. What description of Antonio does Bassanio give to Portia ?

204. What is the dramatic purpose of this ?

*Ans.* To awaken Pathos, and make more tragic the impending danger of Antonio.

205. What offer of aid does Portia make ?

206. What prompt action does Bassanio take ?

207. What reply does Shylock make to Antonio's request for mercy ?

208. When Shylock retires what does Antonio say to Salarino of the action of the Duke and the reasons therefor ?

209. Is Antonio resigned to his fate ?

210. Upon what does Portia base her opinion that Antonio, whom she had never met, must be a good man ?

*Ans.* Upon his resemblance, as described by Lorenzo, to Bassanio. It is based on the law of sympathy—viz., like is attracted to like, unlike repels.

211. Before leaving Belmont, what arrangements for the control of her affairs does Portia make ?

212. When she and Nerissa are left alone what plan for the salvation of Antonio does she reveal ?

213. Why is Portia so merry ?

214. What is the dramatic function of Sc. 5 ?

*Ans.* It is a comic episode. During it the action

of the drama is temporarily suspended. By its humor it is intended to make more tragic Antonio's trial, which immediately follows.

215. What description of Portia does Jessica give ?

#### ACT IV.

216. In what words does Antonio express resignation to his fate ?

217. What similar experience and words of one of Shakespeare's characters do they recall ?

*Ans.* Wolsey. Cf. *Henry VIII.*, III. 2. 387, seq.

218. What appeal does the Duke make to Shylock to be merciful ?

219. What pun is there at the end of that appeal ?

220. By what did Shylock swear *to have the due and forfeit of his bond* ?

221. Was Sabbatarianism a strong belief, almost a monomania among the Jews of that and the preceding times ?

222. What reply did Shylock make to the Duke ?

223. What description of Shylock and of his unfeeling conduct does Antonio give ?

224. What offer in settlement of the bond does Bassanio make ?

225. What is Shylock's reply ?

226. Who now arrives, and what does she bring ?

227. What pun does Gratiano make ?

228. What philippic does he utter against Shylock ?

229. What is his dramatic function in this Scene ?

*Ans.* By his denunciation to reveal in brighter light Shylock's merciless demand for justice.

230. What was the philosophy of Pythagoras ?

*Ans.* Cf. p. 79.

231. In what other plays does Shakespeare refer to Pythagoras ?

*Ans.* *As you Like It*, *Twelfth Night*.

232. Who describes himself, and in what terms, in the language of the Pythagorean philosophy ?

*Ans.* Edgar. *Hog in sloth, fox in stealth, wolf in greediness, dog in madness, lion in prey.* *Lear*, III. 4. 95, seq.

233. What are the contents of the letter Nerissa brings ?

234. Who now enters ?

235. Why has the entrance of Portia been so long delayed ?

*Ans.* To intensify the dramatic interest.

236. What does Portia say on the subject of *mercy* ?

237. To what does Portia compare *mercy* ?

238. Is this descriptive of the rain in England ?

*Ans.* "It will rain there steadily for hours together a fine, softly dropping rain, without wind enough to shake a rose-bush. . . This is why Portia says that *mercy droppeth as the gentle rain from heaven*, seq." "England," Richard Grant White, p. 23.

239. What other plea for mercy does that of Portia recall ?

*Ans.* Isabella's plea with Angelo. *Measure for Measure*, II. 2. 59, seq.

240. What are the different legal steps Portia takes in her conduct of the trial ?

241. What ideas, current in human society, are also being tried, tested ?

*Ans.* Law *vs.* Justice.

242. Is Shylock also, though not ostensibly, yet really on trial ?

243. What plea does Bassanio make ?

244. What response does Portia make thereto ?

245. When judgment is, as he supposes, about to be pronounced against him, what does Antonio say ?

246. What is the final decision ?

247. Portia makes numerous delays—e.g., pleas to Shylock for mercy, demand for a surgeon. She does not announce her decision promptly and without circumlocution. Why ?

*Ans.* To observe the artistic Law of Gradation, and thereby make more impressive and forceful the Climax when reached.

248. Was this trial in accordance with the laws of Venice ; or of Rome, on which the former were based ; or with those of England in Shakespeare's day ?

*Ans.* No. Cf. Furness's Edition of this play, Appendix, pp. 403-420.

249. What is the dramatic purpose of Antonio's condition—viz., that Shylock should *become a Christian* ?

250. What effect on the spectators of the drama does this insult, together with the illegal and unjust treatment of Shylock, evoke ?

*Ans.* Pity.

251. Did Shakespeare intend this ?

*Ans.* Yes.

252. Why ?

*Ans.* His purpose was not to portray a man who was outside the pale of human sympathy. Such a man would change into a fiend. That would be inartistic. In order, therefore, to evoke sympathy for him, which his own conduct would not do, Shylock is made the victim of insulting and illegal treatment.

253. What great dramatist, and in what play, made this artistic mistake ?

*Ans.* Marlowe, in *The Jew of Malta*.

254. With what comic by-play does the Trial Scene end ?

255. What is the dramatic purpose of this ?

*Ans.* To relieve the strained emotions and thoughts of the spectators.

256. Why did this play not end with the conclusion of the Trial Scene ?

*Ans.* Because the loan and all its tragic consequences is not the Main but a Sub-Action.

257. In this Act Shakespeare portrays pathos, humor, tragedy. What in this Trial Scene is the highest expression of each ?

258. What perfect specimen of Character Contrast does Shakespeare give in this Trial Scene ?

*Ans.* Portia, benignant, beautiful, brilliant *vs.* Shylock, remorseless, cruel, pitiless.

## ACT V.

259. What is the dramatic purpose of Act V. ?

*Ans.* To bring to a peaceful and happy conclusion the main action of the drama.

260. To what place is the scene of the drama now transferred ?

261. What are the environing conditions of this last Act ?

262. What classical allusions do Lorenzo and Jessica make ?

263. Does this conversation reveal their characters ?

264. How do they, as here manifested, compare with Bassanio and Portia, with Gratiano and Nerissa ?

265. What message does Stephano bring ?

266. Why does Launcelot now enter ?

*Ans.* To aid in producing a comic conclusion to the play.

267. What apostrophe to music does Lorenzo make ?

268. Does Shakespeare generally introduce music in his love scenes ?

269. Where else in this play does he do so ?

270. What are Portia's first words on returning to Belmont, and what is their dramatic significance ?

*Ans.* I. They describe her own conduct. II. They describe also one of the ethical ideas which pervade the play.

271. What does she say about the music she hears as she approaches her home ?

272. Who reach Belmont shortly after she and Nerissa arrive there ?

273. Why does Portia change her tone from seriousness, when conversing with Nerissa, to fun and pleasantry, when she converses with Bassanio ?

274. With what pun does she begin that conversation ?

275. What is the dramatic purpose of the lovers' quarrel about the rings ?

*Ans.* To intensify the comic with which the play ends.

276. What dramatic mission does Antonio here fulfil ?

*Ans.* By means of him the complication caused by the rings is solved.

277. What good news does Portia announce to Antonio ?

■                    \*                    \*                    ■                    \*                    ■

278. What is the Main Action of this drama ?

*Ans.* The love affair of Bassanio and Portia.

279. Why is not the loan, with the consequences thereof, the Main Action ?

*Ans.* Because everything in the drama flows from, is the result of Bassanio's wooing of Portia. Had Bassanio not wanted to woo Portia and been too impecunious to do so the loan would never have been made.

280. What, then, is the dramatic character of the loan ?

*Ans.* It is the principal Sub-Action.

281. What is the Climax of the drama ?

*Ans.* III. 2.

282. Has Shakespeare successfully woven into dramatic unity the stories he has dramatized ?

283. What are the Sub-Actions ?

284. Are they so constructed and developed that the drama possesses unity ?

285. The scene of this drama is Venice. Does Shakespeare perfectly preserve the local color ?

*Ans.* Cf. "The Gay Science," Dallas, Vol. II., pp. 253-264.

286. What geographical allusions are there in the play ?

287. What references are there to ancient myths, to classical personages ?

288. Shakespeare gives in this play two very fine portrayals of complex emotion—e.g., Shylock, III. 1; Portia, III. 2. Are they psychologically correct ?

289. What are the puns in this play ?

290. Is Shakespeare's habit of punning artistic ? Is it forceful ?

*Ans.* "A pun, if it be congruous with the feeling of the scene, is not only allowable in the dramatic dialogue, but is oftentimes one of the most effectual intensives of passion." Coleridge.

291. What examples of Balance and Proportion are there in this play ?

*Ans.* Antonio *vs.* his friends in Sc. 1.

Portia *vs.* Nerissa.

Tubal and Shylock, the Jews *vs.* The Duke, Portia, Antonio, Bassanio, and the other Christians in the Trial Scene.

The interview between Launcelot and Gobbo, I. 2 *vs.* that between Shylock and Jessica, II. 5.

Antonio *vs.* Shylock.

The three pairs of lovers, Bassanio and Portia *vs.* Gratiano and Nerissa *vs.* Lorenzo and Jessica.

There are other examples of a similar kind.

292. What was the Environing Action in this drama ?

*Ans.* The argosies.

293. In what way did they exert an influence on the action of the drama ?

294. How do the following characters compare and contrast with each other—Antonio *vs.* Bassanio ; Antonio *vs.* Shylock ; Bassanio *vs.* the other suitors of Portia—viz., Morocco, Arragon ; Shylock *vs.* Tubal ; Portia *vs.* Nerissa ; Nerissa *vs.* Jessica ; Launcelot *vs.* Old Gobbo, etc. ?

295. How does Launcelot compare with Launce in *The Two Gentlemen of Verona* ?

296. Also Gratiano with Mercutio ?

297. Also Nerissa with Shakespeare's other waiting-women—e.g., Lucetta, *Two Gentlemen of Verona* ; Maria, *Twelfth Night*, etc. ?

*Ans.* Cf. article on "Shakespeare's Waiting-Women," by Miss Latham, Transactions New Shakespeare Society, 1887-92, p. 91, seq.

298. Are Portia's wooers, Bassanio, Morocco, Arragon, as their characters are revealed by their reflections on the caskets, and their choice thereof, not only individuals, but also types of men ?

299. In this play all the women at some time assume male attire. Why ?

300. In what respects does Shylock compare, in what contrast with Marlowe's Barabbas ?

*Ans.* Cf. "Old English Dramatists," Lowell, pp. 28-54.

301. This play ends, but the action does not stop. Cf. V. 1. 277-281. Why ?

*Ans.* Incompleteness is a characteristic of a great work of art, particularly of the arts of motion—viz., music, poetry. Cf. "The Renaissance," Pater, pp. 70, 71, 78, 79 ; "Old Pictures in Florence," Browning.

302. There is a conflict in this play between the

*dramatic* time and the *natural* time. The bond suddenly became forfeit. The explanation probably is that Shylock craftily put a clause in the bond making it payable *on such a day*—i.e., on demand. Cf. article by Mr. Halpin on time-analysis of this play in Transactions of New Shakespeare Society, 1875-76, pp. 388-412.

303. Shakespeare sometimes uses prose, sometimes verse; sometimes in the midst of a scene changes from one to another—e.g., I. 3. Why?

*Ans.* Cf. "Introduction to the Study of Shakespeare," Corson, pp. 83-98.

304. What can we infer from its continuous popularity as to the position of this play in dramatic literature?

*Ans.* A sure test of the greatness of a work of art is its popularity with future generations. Cf. "The Ideal in Art," Taine.

## V. Collateral Reading.

Shakespeare Commentaries, Gervinus. Translated by F. E. Bunnett, pp. 230-247.

William Shakespeare, Wendell, pp. 144-157.

A Short History of the English People, Green, chap. vii., Section VII., p. 434.

Mad Folk of Shakespeare, Bucknill, pp. 305, 306.

Characters of Shakespeare's Plays, Hazlitt, pp. 269-273.

Hudson. Introduction to his edition of this play.

Some of Shakespeare's Female Characters, Helen Faucit, p. 23, seq.

Dyce's Edition of Shakespeare, Vol. I., p. xxi., seq.

History of English Dramatic Literature, Ward, Vol. I., p. 188, seq.

Characteristics of Women, Jameson, Routledge, pp. 47-75.

Lectures on Dramatic Literature, Schlegel, Bohn's Edition.

Richard Grant White. Introduction to his edition of this play.

Articles by George Fletcher in *Fraser's Magazine*, Vol. XLI., pp. 499-512, 697-712.

Shakespeare's Dramatic Art. Ulrici, Bohn's Edition, Vol. II., p. 121, seq.

# MACBETH



# MACBETH

## I. The Source of the Plot.

The plot of this play is founded upon Holinshed's *History of Makbeth*. A transcript of this is in Hazlitt's "Shakespeare's Library," Part I., Vol. II., pp. 149-176. Also in "Shakespeare's Holinshed," W. G. Boswell-Stone, pp. 18-26; 32-44.

Shakespeare's use of this history reveals his keen perception of dramatic possibilities. A comparison of the play with the history discloses these differences.

The following facts which are in the history are not in the play: the assault on Banquo when collecting "the finances due to the king;" the murder of the sergeant-at-arms; the first campaign against Macdonwald, except indirect reference thereto, I. 2. 3, seq.; the description of Fleance's life in Wales; the statement that Macbeth fled from the battle-field, and was pursued by Macduff "till he came unto Lunfannaine."

The following incidents in the play are not in the history: all the details of Lady Macbeth's life and character, from the letter to the suicide (the only reference to her in Holinshed is,

“but speciallie his wife lay sore upon him to attempt the thing, as she that was verie ambitious, burning in unquenchable desire to beare the name of a queene”); all of Macbeth’s soliloquies in Act I.; all of the incidents in Scs. 5, 6, 7, of the same Act, except the statement of the murder of Duncan; the Porter in Act II., Sc. 3; in fact, nearly all of Act II. except the flight of Malcolm and Donalbain, and the reference to Duncan’s body; everything in Act III., except the murder of Duncan and the flight of Fleance; all in Act IV., except the witches’ prophecy, and the interview between Macduff and Malcolm; the principal facts in Act V. are taken from Holinshed, but all details are the Poet’s invention.

Shakespeare alters the character of Banquo. In Holinshed’s History, Banquo is an accessory to the murder of Duncan.

In one very important particular Shakespeare follows Holinshed exactly—viz., in making the Climax of the play the murder of Banquo and the escape of Fleance.

There was a play, *The Witch*, by Thomas Middleton, between which and *Macbeth* there are many points of resemblance. From this, and also from the additional fact that parts of *Macbeth* are very inferior to Shakespeare’s other work, and are not in his manner, it has been inferred that Middleton collaborated with Shakespeare in writing this play.

The Cambridge editors, Clark and Wright,

think the following parts of the play were not written by Shakespeare, but are the work of Middleton: I. 2; I. 3. 1-37;\* II. 3. 1-19; III. 5; IV. 1. 39-47, 125-132; IV. 3. 140-159; V. 2; V. 5. 47-50; V. 8. 32-33, 35-75.

Clark and Wright say: "We might suppose, therefore, that after drawing out the scheme of *Macbeth*, Shakespeare reserved to himself all the Scenes in which Macbeth and Lady Macbeth appeared and left the rest to his assistant. We must further suppose that he largely retouched, and even rewrote in places, this assistant's work, and that in his own work his good-nature occasionally tolerated insertions by the other." Preface to *Macbeth*, p. xii.

On this subject, *vide* Furness's *Macbeth*, p. 388, seq.; Fleay's "Shakespeare Manual," Part II., chap. x.; article by Richard Grant White, in the *Galaxy*, January, 1877, p. 76, seq.

## II. Explanatory Notes.

### ACT I.

#### SCENE 1.

*Hurly-burly.* Turmoil, noise. An onomatopoetic word.

*Graymalkin.* A gray cat.

*Paddock.* A toad. Cf. *Hamlet*, III. 4. 190.

*Anon.* Immediately.

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■ All line references are to the Globe Edition.

## SCENE 2.

"We believe that the second Sc. of the first Act was not written by Shakespeare. Making all allowance for corruption of text, the slovenly metre is not like Shakespeare's work, even when he is most careless. The bombastic phraseology of the sergeant is not like Shakespeare's language, even when he is most bombastic. What is said of the thane of Cawdor, lines 52-53, is inconsistent with what follows, Sc. 3. 72-73, 112, seq. We may add that Shakespeare's good sense would hardly have tolerated the absurdity of sending a severely wounded soldier to carry the news of a victory." C. and W.\*

There is no evidence that the sergeant was sent. The news of the victory was brought by Ross. He, doubtless, was the messenger sent.

*Bloody.* "This word *bloody* reappears on almost every page, and runs like a red thread through the whole piece; in no other of Shakespeare's dramas is it so frequent." Bodenstein.

*Say.* Tell.

*Broil.* Not, as now, a petty quarrel, but a battle. Cf. *Othello*, I. 3. 87; *I. Henry IV.*, I. 1. 3.

*Choke their art.* By clinging to each other neutralize their efforts to reach shore, and are drowned.

*Of kerns and gallowglasses.* "*Kerns* were light-armed troops, having only darts, daggers, or knives; the *gallowglasses* had helmet, coat of mail, long sword, and axe." C. and W. *Of* is used in the sense of *with*. Cf. *II. Henry VI.*, IV. 9. 26.

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\* Clark and Wright.

*Show'd.* Appeared.

*Minion.* Darling.

*Nave.* Navel.

*Chaps.* The jaws, the mouth.

*Cousin.* Macbeth and Duncan were both grandsons of King Malcolm, and, therefore, cousins.

*So from that spring.* Source. "As thunder and storms sometimes come from the East, the quarter from which men expect the sunrise, so out of victory a new danger springs." C. and W.

*Surveying.* Perceiving.

*Furbish'd arms,* seq. Arms that had not yet been used, and men who had not yet been engaged in the fight.

*Double cracks.* Double charges of ammunition.

*Memorize.* Render famous or memorable.

*Thane.* A nobleman inferior to an earl.

*Flout.* Mock. Meaning seems to be that the Norwegian banners mock the sky and affright our people.

*Bellona's bridegroom.* Macbeth.

*Self-comparisons.* Met him in hand-to-hand conflict, to prove which was the better soldier.

*Composition.* Terms of peace.

*Saint Colme's Inch.* The Island of Saint Columba, in the Firth of Forth, near the Fife shore.

*Dollars.* An anachronism. The dollar was not coined till 1518, some five hundred years later.

*Our bosom interest.* Our confidence.

*Present.* Immediate. Cf. *Measure for Measure*, IV. 2. 223,

## SCENE 3.

*Munch'd.* "Chewed with a great appetite."

Schmidt. "Chewed with closed lips." C. and W.

*'Aroint thee.* "Away with thee." Rolfe.

*Rump-fed ronyon.* Pampered old woman.

*I'll do,* seq. "She threatens in the shape of a rat to gnaw through the hull of the Tiger and make her spring a leak." C. and W.

*I'll give thee a wind.* Witches were supposed to be able to cause winds to blow, and also to guide them in any direction. *The very ports they blow,* means I can direct the winds to any port.

*The shipman's card.* The card of the compass. On it the points of the compass are marked.

*Pent-house lid.* Eyelid, so called because it slopes like the roof of a *pent house*, the little projection overhanging the outer door of an Elizabethan house.

*He shall live,* seq. Under a curse.

*Weird-sisters.* Holinshed said they were the Goddesses of Destiny.

*Posters.* Couriers. "The witches here take hold of hands and dance around in a ring nine times, three rounds for each witch, as a charm for the furtherance of her purposes. Multiples of three and nine were specially affected by witches, ancient and modern." C. and W.

*So foul and fair,* seq. A day which changes from storm to sunshine.

*Forres.* On the southern shore of Moray Frith.

*You should be women,* seq. Your appearance indicates that you are women, *and yet,* seq.

*Glamis.* Twenty-five miles N. E. of Perth.

*Good sir*, seq. Cf. "Lectures on Shakespeare," Coleridge, Bohn's Edition, pp. 371-373.

*Fantastical.* Imaginary.

Note the phrasing: *present grace . . of noble having; great prediction . . of royal hope; neither beg . . your favours; nor fear . . your hate.*

*Sinel.* The father of Macbeth.

*Stands not within*, seq. Is not credible.

*Corporal.* Corporeal.

*The insane root.* The root that causes insanity. It might be hemlock, or henbane.

*His wonders*, seq. *Thine* refers to *praises*, *his* to *wonders*. The conflict between praise and admiration is so great that the king cannot speak.

*Earnest.* Pledge.

*Line.* "Strengthen, fortify." Schmidt.

*That trusted home.* Believed entirely, without any question. Cf. *Measure for Measure*, IV. 3. 148.

*Enkindle you unto.* "Incite you to hope for." C. and W.

*Present fears*, seq. Actual danger is less fearful than a dread of it.

*My thought.* My conception. Macbeth refers to the thought which has just come to him, that if Duncan were murdered he could seize the throne.

*Function.* The practical use of my faculties, which now are so disturbed by my imaginings that I cannot do anything.

*Time and the hour*, seq. "Is merely an equivalent of time and tide—the time and tide that wait

for no man," seq. "Words and their Uses," Richard Grant White, pp. 237-238.

*Your favour.* Indulgence ; in other words, excuse me.

*My dull brain was wrought,* seq. Macbeth tries to divert attention from himself for fear the bystanders may suspect his thoughts. Cf. "Lectures on Shakespeare," Coleridge, Bohn's Edition, pp. 373-374.

#### SCENE 4.

*Are not,* seq. Cf. Abbott, Grammar, § 295.

*Have spoke.* Cf. *Ibid.*, § 343.

*Studied.* Versed. Cf. *The Merchant of Venice*, II. 2. 205.

*Careless trifle.* Trifle for which he cared nothing.

*There's no art,* seq. "Duncan's reflections on the conduct of Cawdor are suddenly interrupted by the entrance of one whose face gave as little indication of the construction of his mind, upon whom he had built as absolute a trust, and who was about to requite that trust by an act of still more signal and more fatal treachery. This is an admirable stroke of dramatic art." C. and W.

*Everything safe toward,* seq. Everything which is dictated by loyalty to *your love and honour*.

*Grow.* "Used here in the sense of 'to cling close,' and also to increase." C. and W. Cf. *Henry VIII.*, V. 5. 50, for former use ; *Merchant of Venice*, III. 4. 11 for latter use.

*Establish our estate.* Make arrangements for the succession to the throne.

*Harbinger.* An officer who rode in advance of

the king and made arrangements for his entertainment.

*The Prince of Cumberland*, seq. Macbeth perceives this is another impediment in the way of his securing the throne. He will kill Cumberland just as he had decided to kill Duncan.

#### SCENE 5.

*Perfectest report.* Most reliable intelligence.

*Milk o' human kindness.* *Kindness* in the sense of good-will, benignity, tenderness, hardly seems to be a quality of a man who *would'st wrongly win*; who reached the throne by a bloody path, a path strewn with murdered men; who, later, maintained himself on the throne by the slaughter of a helpless woman and children.

Lady Macbeth here uses the word *kindness* in the same sense in which it was used in Old and Middle English. It is derived from the Anglo-Saxon *cynd*, nature; *cynde*, natural, innate. It means characteristic of the species, belonging to one's nature. In this sense it is used in the Litany, "*Kindly* fruits of the earth." In this sense Shakespeare uses it in this passage and in others. Hamlet describes his uncle-father (I. 2. 65) as *A little more than kin and less than kind*, which means (I quote from Richard Grant White): "In marrying my mother you have made yourself something more than my kinsman, and at the same time have shown yourself unworthy of our race, our *kind*." Again, II. 2. 609.

*Remorseless, treacherous, lecherous, kindless villain*—i.e., an unnatural villain, one contrary to human *kind*,

Cf. also *Lear*, I. 5. 13 ; *Antony and Cleo.*, V. 2. 263.

Lady Macbeth meant her husband was *too full o' the milk* (the essence) of *human kindness*, of human nature, too thoroughly human, to rise above the weakness of a man, and *catch the nearest way*—i.e., use violent, bloody means to gain the throne. Cf. "The Old and Middle English," J. L. Kingston Oliphant, p. 345 ; "English, Past and Present," Trench, pp. 251-252.

*Illness.* Evil.

*Metaphysical.* Supernatural.

*Thou'rt mad*, seq. "Lady Macbeth, thrown off her guard by the suddenness of the announcement, which gives an opportunity for the immediate execution of the crime she has been meditating, breaks out into an exclamation of great violence, for which, recovering herself, she wishes to account." C. and W.

*Had the speed*, seq. Was more speedy.

*Tending.* Attention.

*Top-full.* Full to the brim.

*Remorse.* Relenting ; "not only repentance for a deed done, but also for a thought conceived." C. and W. Cf. *Merchant of Venice*, IV. 1. 20.

*Sightless substances.* Invisible forms.

*This ignorant present.* The present time from which the future is hid.

*Into my dispatch.* Leave the transaction of this great business to me.

#### SCENE 6.

"This short dialogue between Duncan and Banquo has always appeared to me a striking instance of

what in painting is termed *repose*. Their conversation very naturally turns upon the beauty of the situation, and the pleasantness of the air ; and Banquo, observing the martlets' nests in every recess of the cornice, remarks that where those birds most breed and haunt the air is delicate. The subject of this quiet and easy conversation gives that repose so necessary to the mind after the tumultuous bustle of the preceding scenes, and perfectly contrasts the scene of horror that immediately succeeds." Sir Joshua Reynolds.

*God 'ield us.* "A corruption of 'God yield us,'—i.e., 'God reward us.'" C. and W.

*Single.* Small, weak.

*In compt.* In account.

#### SCENE 7.

*Trammel up.* Catch, as in a net.

*Catch . . surcease,* seq. "If the murder could prevent its consequence, and by the arrest of that consequence secure success." C. and W.

*Was the hope drunk?* seq. "Were you drunk when you formed your bold plan, and are you now just awake from the debauch, to be crestfallen, shrinking, mean-spirited?" Moberly.

*Adhere.* Cohere.

*Wassail.* A drinking-bout, a carouse.

*Limbeck.* An alembic, a still.

*Spongy.* "Imbibing like a sponge." Schmidt.

*Each corporal agent.* Every faculty, power of my body.

*Mock the time,* Same as *beguile the time*, I. 5, 61.

*Note.*—"Scs. 5 and 7 are surpassed as psychological studies by few even of Shakespeare's own." Richard Grant White, Introduction to *Macbeth*.

## ACT II.

### SCENE 1.

"The grandest exhibition of the pure tragedy of *horror* that exists in all literature—the II. Act of this play." Richard Grant White, Introduction to *Macbeth*.

*Husbandry.* Economy.

*Their.* Shakespeare frequently uses the plural pronoun in connection with *heaven*. Cf. *Richard II.*, I. 2. 7; *III.* 3. 17-19; *Hamlet*, *III.* 4. 173.

*Candles.* Cf. *Merchant of Venice*, V. 1. 220; *Romeo and Juliet*, *III.* 5. 9.

*Take thee that too.* "Banquo hands to Fleance something else, a sword-belt or dagger, not lest he might be tempted to use them, but because in a friend's house he was perfectly secure." C. and W.

*Cursed thoughts.* The *Weird-Sisters* had prophesied that Banquo's issue should be kings. Of that he had had a dream, *vide* line 20. Ambitious thoughts that were disloyal were entering his mind. From them he prays to be saved. Note the contrast between him and Macbeth.

*Offices.* The parts of the castle occupied by the servants.

*Our will*, seq. Our ability to entertain you was not equal to our desire to do so.

*Franchis'd*, Free from any disloyalty.

*Sensible.* That which can be perceived by the senses.

*Dudgeon.* The handle of a dagger.

*Gouts.* Drops.

*Inform.* "To form, to shape." Schmidt. "Gives information." C. and W. I prefer the former meaning.

*Hecate.* A goddess of the infernal region who practised and taught sorcery and witchcraft. She is frequently referred to by Shakespeare.

*Tarquin.* Sextus Tarquinius, who perpetrated the rape of Lucretia.

*My steps which way,* seq. On the redundant object, cf. Abbott, Grammar, § 414.

*The very stones,* seq. Cf. Luke xix. 40; also *Lucrece*, 302-306.

"The dagger scene is an illustration of Shakespeare's finest psychological insight. An hallucination of sight resulting from the high-wrought nervous tension of the regicide, and 'the present horror of the time,' and typifying in form the dread purpose of his mind is impressed upon his senses, but rejected by his judgment is recognized as a morbid product of mental excitement, and finally its existence altogether repudiated, and the bloody business of the mind made answerable for the foolery of the senses." Bucknill, "Mad-Folk of Shakespeare," p. 18.

## SCENE 2.

*That which hath made,* seq. Reference is to the posset, the drink usually taken before retiring. Macbeth alludes to it in the previous Scene, line 31.

*The fatal bellman*, seq. Cf. Webster's "Duchess of Malfi," Act IV., Sc. 2 :

" I am the common bellman,  
That usually is sent to condemn'd persons  
The night before they suffer."

" Duncan is the condemned person referred to."  
C. and W.

*Confounds*. Ruins, destroys. Used in same sense in IV. 1. 54 ; IV. 3. 99.

*Listening*. Cf. Abbott, Grammar, § 291.

*Brainsickly*. " Madly." Schmidt.

*Go get some water*, seq. Cf. V. 1. 61.

*Gild . . guilt*. This pun intensifies the horror, and was intended by Shakespeare to do so.

*Heart so white*. So cowardly. Cf. IV. 1. 85.

*Constancy*. Firmness. Cf. *Julius Cæsar*, II. 1. 299, seq.

*Night-gown*. Dressing-gown.

### SCENE 3.

Some critics—e.g., C. and W., Coleridge, reject the Porter's speech as not being Shakespeare's work. Many accept it. Mr. J. W. Hales expresses the opinion of such in his paper in "Transactions of the New Shakespeare Society," 1874, p. 255, seq. I unhesitatingly accept it as Shakespeare's work.

*The second cock*. 3 A.M. Cf. *Romeo and Juliet*, IV. 4. 3.

" The second cock hath crow'd,  
The curfew bell hath rung, 'tis three o'clock."

*Timely*. Betimes. Cf. Abbott, Grammar, § 1.

*Limited*. Appointed.

*The obscure bird.* The bird of night, the owl.

*Cannot conceive nor*, seq. Cf. Abbott, Grammar, § 406.

*Confusion.* Destruction.

*Gorgon.* The Gorgons were so frightful that they turned to stone all those on whom they fixed their eyes.

*The great doom's image.* "A sight as terrible as the Last Judgment." C. and W.

*Countenance.* To be in sympathy with, to "give a suitable accompaniment to." C. and W.

*Such a hideous trumpet*, seq. The alarm bell, which is compared to a trumpet used on the battlefield.

*Nothing serious in mortality.* Nothing weighty, important in human life.

*Renown and grace is*, seq. Cf. Abbott, Grammar, §§ 333-338.

*Badg'd.* "Marked as with a badge." Schmidt.

*Unmannerly breech'd.* "The insincerity of Macbeth's lamentations is marked by the affectation of his language." C. and W.

*Hid in an auger-hole*, seq. *Our fate*, danger, is everywhere about us, even in the most secret places—e.g., *an auger-hole*.

*Nor our strong sorrow*, seq. Our sorrow is so sudden and so bewildering that we are paralyzed, motionless.

*Pretence.* Purpose, design.

*Manly readiness*, seq. Dressed, armed, courageous.

*The near in blood*, seq. Reference is to the Macbeths who were blood relations.

*This murderous shaft*, seq. Metaphor is of an arrow which has been shot. This plot includes us, as well as our Father, among its victims. *Therefore, to horse*, seq.

## SCENE 4.

*Trifled*. This dreadful night hath made all former experiences trivial.

*The travelling lamp*. The sun.

*Place*. A term in falconry. The highest point the falcon reaches before swooping down on her prey.

*Minions*. Darlings.

*Ravin*. "Devour greedily." Schmidt

*Scone*. Near Perth.

*Colme-Kill*. Or Iona, an island.

## ACT III.

## SCENE 1.

*Stand*. Remain, continue.

*Shine*. "Appear with all the lustre of conspicuous truth." Johnson.

*Sennet*. "A technical term for a particular set of notes played by trumpets or cornets, and different from a *flourish*." C. and W.

*All-thing*. "Every way." Schmidt.

*Solemn*. Official, ceremonious.

*The which*. Cf. Abbott, Grammar, § 270.

*I will not*. On use of *will* for *shall*, cf. Abbott, Grammar, § 316.

*Bestow'd*. Are settled, located.

*Commend you to their backs.* "Said jestingly with an affectation of formality." C. and W.

*While then.* Till then.

*My genius is rebuk'd,* seq. Cf. *Antony and Cleo.*, II. 3. 19, seq.

"Thy demon, that's thy spirit which keeps thee, is Noble, courageous, high, unmatchable, Where Cæsar's is not; but near him thy angel Becomes a fear as being o'erpower'd."

*Fil'd.* Defiled.

*Mine eternal jewel.* My soul.

*Come, fate, into the list,* seq. Come into the space marked out for battle, and there fight till death.

*Passed in probation,* seq. Spent in proving to you.

*Gospelled.* Controlled, governed by the Gospel. Reference is particularly to Matt. v. 44.

*Clept.* Called.

*The valued file.* A classification according to value. That is one which is more definite and accurate than a mere catalogue.

*Distance.* "Alienation, hostility." C. and W.

*Bid my will avouch it.* Boldly announce that I willed, ordered it, and that that is sufficient justification for it.

*Who I myself,* seq. *Who for whom.* Cf. Abbott, Grammar, § 274.

*The perfect spy,* seq. "If the text be right, it may bear one of two meanings: First, I will acquaint you with the most accurate observation of the time—i.e., with the result of the most accurate observation; or secondly, *the spy o' the time* may mean the man who in the beginning of Sc. 3 joins

them by Macbeth's orders and *delivers their offices.*"  
C. and W.

The meaning of the passage, however, is uncertain.

*Always thought that I require a clearness.* Everything must be so done that no suspicion of any connection with the affair can cling to me.

*Rubs.* Imperfections.

*Resolve.* Decide.

## SCENE 2.

*Attend*, seq. Wait upon *his leisure*.

*Using*. Entertaining, harboring.

*Ecstasy*. Extreme mental excitement, whether of joy or grief. Cf. IV. 3. 170; *Hamlet*, III. 4. 139.

*His worst.* *His* for *its*. Cf. Abbott, Grammar, § 228.

*Gentle my lord.* "The possessive adjectives, when unemphatic, are sometimes transposed, being really combined with nouns." Abbott, Grammar, § 13, *q.v.*

*Let your remembrance*, seq. Be particularly attentive to Banquo, and give him a foremost place at the banquet.

*Unsafe the while*, seq. While I, for reasons of prudence, must disguise my feelings.

*Eterne.* Eternal.

*Shard-borne beetle.* The scaly wings or wing cases of the beetle.

*Yawning peal.* The peal which summons to sleep.

*Seeling night.* Blinding. Closing. The term is from falconry. Cf. *Antony and Cleo.*, III. 13. 112.

*Scarf up.* Tie a scarf around, and so blindfold.  
Cf. *Romeo and Juliet*, I. 4. 4.

*Great bond.* Reference is to Banquo, the *great bond* of his life.

## SCENE 3.

*Third murderer.* "Some critics have thought that the 3d Murderer was Macbeth himself in disguise. See Furness, p. 160, and *Notes and Queries* for Sept. 11, Oct. 2, Nov. 13, and Dec. 4, 1869." Rolfe.

Mr. Irving believes it was the *Attendant*, III. 1. Cf. *Nineteenth Century*, Vol. I., p. 327, seq.

The Second Murderer states he *needs not our mistrust*, seq.—i.e., he need not be distrusted, because his directions agree with those we have already received from Macbeth.

*Within the note of expectation.* The other guests who are expected.

## SCENE 4.

*Degrees.* Ranks.

*Hostess keeps her state.* Occupies the seat of highest honor.

*Require her welcome.* "*Require* was formerly used in the simple sense of *to ask*, not with the meaning now attached to it of asking as a right. Cf. *Antony and Cleo.*, III. 12. 12." C. and W.

*Large in mirth.* Liberal, unrestrained.

*'Tis better thee without.* "That is, it (the blood) is better outside thee than inside him." C. and W. I think this is incorrect. Macbeth means it is better *thee*, the murderer, should be *without*, outside, than *he*, Banquo, *within*, at the feast.

*Casing air.* The *air* that surrounds, encloses, everything.

*Saucy.* "Unbounded, extravagant." Schmidt.

*In time will venom breed.* Cf. *Julius Cæsar*, II. 1. 30, seq.

*Feast is sold.* "It is like selling a feast, not giving it, if you do not often assure your guests that it is given gladly." Rolfe.

*A-making.* Cf. Abbott, Grammar, § 24.

*Grace us.* Honor us.

*O proper stuff.* Lady Macbeth expresses her contempt for Macbeth's fear, and says it is *stuff*, rubbish. Your vision is *the very painting of your fear*.

*Flaws and starts*, seq. These gusts of passion are unreal and unmanly, seq.

*Maw.* Stomach.

*Ere human statute*, seq. Before the rights of the masses of men were carefully guarded by laws.

*To all and him we thirst*, seq. *To all and him* I earnestly long, I *thirst* to drink.

*No speculation.* No power of vision, no intelligence.

*If trembling I inhabit then*, seq. This is a *crux*, which has not been explained satisfactorily. It has been suggested that Shakespeare wrote *inhibit*. If so the meaning is, *I forbid then*, seq. If I do that I am *the baby of a girl*, the child of a very young mother, and as such puny, weak, cowardly.

*Displac'd.* Disturbed, disarranged.

*Admir'd.* "Worthy of wonder, as in *Mid. Night's Dream*, V. 1. 27, *strange and admirable*." C. and W.

*Overcome.* Overshadow.

*You make me strange*, seq. You surprise me.

*Augurs and understood relations*, seq. "To understand relations as an augur (soothsayer), is to know how those things relate to each other, which have no visible combination or dependence." Johnson.

*Self-abuse*. Self-deception.

## SCENE 5.

*Angerly*. Angrily.

*Close*. Secret.

*Acheron*. The infernal river.

*Artificial*. Sprites not natural, but made by art.

## SCENE 6.

Lennox is speaking ironically. What he says is pure irony.

*Fact*. Deed.

*Tyrant*. Usurper.

*Malevolence of fortune*, seq. His ill-fortune, in being deprived of his throne by Macbeth, *nothing takes* from the respect due him.

*Absolute*. Peremptory.

*Turns me*, seq. The messenger turns his back on Macduff, *and hums*, as much as to say, You will regret sending this answer to Macbeth.

## ACT IV.

*Brinded*. Streaked.

*Thrice and once*. Four times ; witches and conjurers used odd numbers.

*Harpier*. Name of a spirit.

*Adder's fork*. The forked tongue of the adder.

*Howlet's wing.* Owlet, little owl.

*Maw.* *Vide* note under III. 4.

*Ravin'd.* Gorged.

*Hemlock.* Cf. "Plant-Lore, etc., of Shakespeare," Ellacombe, p. 121.

*Sliver'd.* Torn off.

*Chaudron.* Entrails.

*Yesty.* Foaming, frothing.

*Germens.* "Germs, seeds." Schmidt.

*Nine farrow.* A litter of nine.

*Pale-hearted fear.* *Vide* note under II. 2.

*The round and top of sovereignty.* "A stately periphrasis, suggested by, rather than descriptive of, a closed crown, and including in its poetic vagueness much more than the mere symbol of royalty." C. and W.

*Impress.* Force into his service.

*A show.* "A *show*, in theatrical language, is a procession or pantomime in which the actors remained silent; hence, usually called 'a dumb show.'" Delius.

*Eight Kings.* The *Eight Kings* were Robert the Second, Robert the Third, and the six Jameses.

*Crack.* "A burst of sound." Schmidt. Here reference is to the thunder announcing the Last Judgment.

*Twofold balls and treble sceptres.* Reference is to James VI. of Scotland, James I. of England, who was crowned at Scone and at Westminster, as King of England, Scotland, Ireland.

*Blood-bolter'd.* One upon whom blood has coagulated.

*Sprights.* Spirits.

*Firstlings.* The first feeling, thought, shall immediately be expressed by an action.

*That trace,* seq. That follow—i.e., all who are descended from him.

## SCENE 2.

*The fits o' the season.* The signs of the times.

*When we are traitors.* When we are believed to be traitors, and yet are not.

*When we hold rumour,* seq. “When we interpret rumour in accordance with our fear, or when our reputation is derived from actions which our fear dictates.” C. and W.

*Though in your state of honour,* seq. Though I know you perfectly.

*Homely.* Humble.

*Shag-haired.* Long-haired.

## SCENE 3.

*Mortal.* Deadly.

*Good.* Brave.

*Birthdom.* Land of our birth.

*Like syllable.* Heaven responds to the *widow's howl, orphan's cry* with a similar sound of grief.

*Recoil.* Yield. Malcolm's idea is, he cannot give his full confidence to Macduff just yet for fear he may be an emissary sent by Macbeth.

*Afkeer'd.* Not afraid, but “confirmed, sanctioned.” Schmidt.

*Confineless.* Boundless.

*Continent.* Checking, restraining.

*The time you may so hoodwink.* You may conceal

your weaknesses, frailties, from your contemporaries.

*Ill-composed affection.* In my nature, which is so full of evil.

*Summer-seeming.* "Which appears to belong to the heyday of youth, and to pass with it." Moberly.

*Foisons.* Plenty.

*Of your mere own.* Of what belongs to you.

*Portable.* Can be borne, endured.

*Interdiction.* "Exclusion from a right." Schmidt.

*Died every day,* seq. Devoted every day to a preparation for death.

*Trains.* Lures, devices.

*The chance of goodness,* seq. "May the chance of success be as certain as the justice of our quarrel." C. and W.

*Convinces.* Overcomes, defeats.

*The evil.* The scrofula, known at that time as the King's evil, because the touch of a King was supposed to heal it.

*Modern.* Ordinary, of every-day occurrence. Used in this sense in *All's Well*, seq., II. 3. 2; *Romeo and Juliet*, III. 2. 120; *As You Like It*, II. 7. 156.

*Dying,* seq. Men there die not only before the flowers in their hats fade, but before they are taken sick, so sudden is their taking-off.

*Nice.* Exact, specific.

*That were out,* seq. A rumor that there was an insurrection.

*Fee-grief.* "A grief that has a single owner." C. and W.

*He has no children.* Ruskin ("Modern Painters,"

Vol. II., pp. 160-161) says this line is a fine example of Imagination.

*Hell-kite.* "Kite of infernal breed." Schmidt.

*Our leave.* Our leave-taking of the King.

*Put on their instruments.* Set our men to their work.

### ACT V.

Macbeth, who with his army had been seeking the rebels (cf. IV. 3. 183), has retired to his castle at Dunsinane to await the approach of the English army, of the coming of which he has doubtless heard.

*Murky.* Gloomy.

*Spoke.* Vide note under I. 4.

*The dignity,* seq. "The queenly rank of the lady herself." C. and W.

*Which have walked . . . who,* seq. Cf. Abbott, Grammar, § 266.

*Means of all annoyance.* Means by which she might injure herself.

*Mated.* Bewildered.

### SCENE 2.

*Their dear causes.* The causes of their revenge—viz., the murder of Malcolm's father, and of the wife and children of Macduff.

*The mortified man.* Warburton suggests the religious man, the man who has mortified the flesh. C. and W. think it means the dead man. The causes for revenge are so potent that even a religious or a dead man would be stirred to action.

*Unrough.* Unbearded.

*His distemper'd cause.* "The disorganized party, the disordered body over which he rules Instead of being like 'a well-girt man,' full of vigour, his state is like one in dropsy." C. and W.

*Minutely revolts.* Revolts that occur every minute.

*His faith-breach.* His breach of faith to Duncan. This now breeds rebellion amongst his followers.

*Pester'd.* Perplexed, embarrassed.

*The medicine.* Reference is to Malcolm.

### SCENE 3.

*Taint.* Be infected.

*All mortal consequences.* All that will happen to men.

*English epicures.* The Scotch believed the English were gluttons.

*Patch.* Fool.

*Linen cheeks.* White, pale cheeks, and as such expressive of fear.

*Whey-face.* Pale face.

*Push.* Assault.

*Cheer me ever, or dis-ease,* seq. *A cruz.* Furness suggests *dis-ease*, instead of *disseat*, which is the reading of the First Folio. "Dis-ease is the logical antithesis to *cheer*," he says. I know of no satisfactory explanation of the passage.

*Skirr.* Scour.

*Oblivious antidote.* An antidote that will send into oblivion, forgetfulness, every disturbing thought and emotion.

*Staff.* "The general's bâton." C. and W. "Lance." Schmidt.

*Cast.* "This was the word in use for finding out disorders by inspection of the water." Steevens.

## SCENE 4.

*Chambers.* That a man's home will be a safe place to be in.

*Discovery.* Cause the scouts to *err* in their reports to Macbeth.

*Where there is advantage.* None remain with Macbeth who can desert. Those who cannot do so serve him not willingly, their *hearts are absent too*.

*Let our just censures,* seq. "In order that our opinions may be just, let them await the event which will test their truth." C. and W.

*Thoughts speculative,* seq. Opinions which are not based on facts, but on surmises.

## SCENE 5.

*Forc'd.* Reinforced.

*My fell of hair.* Skin with the hair on.

*Treatise.* Story.

*She should have died,* seq. Macbeth is so hardened that he feels neither grief nor fear. He is desperate.

*Sooth.* Truth.

*Estate of the world.* The regular order of the world.

## SCENE 6.

*Battle.* Not the conflict, but a division, a battalion of the army.

## SCENE 7.

*Tied me to a stake,* seq. Reference is to bear-baiting, which was one of the amusements of Shakespeare's day in London.

*What's he.* *What* instead of *who*. Frequently used by Shakespeare. Cf. Abbott, Grammar, § 254.

*Kerns.* *Vide* note under I. 2.

*Undeeted.* Not having been used.

*Bruited.* Reported.

*Gently render'd.* Easily, without a struggle given up, surrendered.

### SCENE 8.

*The Roman fool.* Brutus, Cassius, Cato.

*Intrenchant.* That which cannot be cut.

*Despair.* Lose faith in. Cf. Abbott, Grammar, § 291.

*Palter.* Equivocate.

*Unshrinking station.* His bravery in standing his ground.

*Paid his score.* Died like a brave soldier.

*Thy Kingdom's pearl.* Nobility ; the noblemen of Scotland.

*Scone.* *Vide* note under II. 4.

### III. Table of Acts and Scenes in which each character appears. Also, number of lines spoken by each character. Also, grouping of minor characters, to be read in a reading club by one person.

No of  
Lines.

705	Macbeth, I, 3, 4, 5, 7 ; II, 1, 2, 3 ; III, 1, 2, 4 ; IV, 1 ; V, 3, 5, 7, 8.
210	Malcolm, I, 2, 4 ; II, 3 ; IV, 3 ; V, 4, 6, 7, 8.
179	Macduff, II, 3, 4 ; IV, 3 ; V, 4, 6, 7, 8.
134	Ross, I, 2, 3 ; II, 4 ; III, 4 ; IV, 2, 3 ; V, 8.
112	Banquo, I, 3, 4, 6 ; II, 1, 3 ; III, 1, 3.
72	Lennox, I, 2 ; II, 3 ; III, 4, 6 ; IV, 1 ; V, 2.
69	Duncan, I, 2, 4, 6.
47	Scotch Doctor, V, 1, 3.

- 40 Porter, **II**, 3.  
 35 Sergeant, **I**, 2.  
 32 1st Murderer, **III**, 1, 3, 4; **IV**, 2.  
 30 Old Siward, **V**, 4, 6, 7, 8.  
 24 "All," **I**, 1, 3; **II**, 3; **IV**, 1; **V**, 8.  
 24 Lord, **III**, 4, 6.  
 23 Messenger, **I**, 5; **IV**, 2; **V**, 5.  
 21 Angus, **I**, 3; **V**, 2.  
 21 Son, **IV**, 2.  
 17 2d Murderer, **III**, 1, 3.  
 12 Menteith, **V**, 2, 4.  
 11 Old Man, **II**, 4.  
 11 Caithness, **V**, 2.  
 9 Donalbain, **II**, 3.  
 8 3d Murderer, **III**, 3.  
 7 Young Siward, **V**, 7.  
 5 Servant, **III**, 2; **V**, 3.  
 5 3d Apparition, **IV**, 1.  
 5 English Doctor, **IV**, 3.  
 5 Seyton, **V**, 3, 5.  
 4 2d Apparition, **IV**, 1.  
 2 1st Apparition, **IV**, 1.  
 2 Fleance, **II**, 1.  
 1 Attendant, **III**, 1.  
 261 Lady Macbeth, **I**, 5, 6, 7; **II**, 2, 3; **III**, 1, 2, 4; **V**, 1.  
 82 1st Witch, **I**, 1, 3; **III**, 5; **IV**, 1.  
 48 2d Witch, **I**, 1, 3; **IV**, 1.  
 48 3d Witch, **I**, 1, 3; **IV**, 1.  
 42 Lady Macduff, **IV**, 2.  
 39 Hecate, **III**, 5; **IV**, 1.  
 27 Gentlewoman, **V**, 1.

Lord.                    }  
 Attendant.            }

Angus.                   }  
 English Doctor.       }

Messenger.            }  
 Servant.                }

Menteith.               }  
 Young Siward.         }  
 3d Murderer.           }

Caithness.              }  
 Seyton.                 }  
 Old Man.                }

Donalbain.              }  
 1st Apparition.        }  
 2d Murderer.           }

Hecate.                 }  
 Fleance.                }

Gentlewoman.	}
Son.	
2d Apparition.	}
Lady Macduff.	
3d Apparition.	}

## IV. Questions.

## ACT I.

1. From what history did Shakespeare take the events dramatized in this play ?

2. What are the differences, what the resemblances between the play and that history ?

3. What play is also supposed to have furnished Shakespeare with some parts of *Macbeth* ?

4. Who probably collaborated with Shakespeare in the composition of the play ?

5. Was belief in Witches and Witchcraft current in Scotland at the time the events dramatized in this play occurred ?

6. Was such belief commonly received in England in Shakespeare's day ?

7. What is the nature of the *Weird-Sisters* ?

*Ans.* Cf. "Lectures on Shakespeare," Coleridge, Bohn's Edition, pp. 370-371.

8. What is their dramatic function in this play ?

*Ans.* They constitute the Environing Action. They do not directly take any part in the action ; they do so indirectly, by their influence on Macbeth, which is potent, continuous, and malign.

9. What is the meaning of *hurly-burly* ?

10. What is the dramatic significance of *Fair is foul*, seq. ?

*Ans.* To foreshadow the intermixture, in the play, of good and evil, loyalty and treason.

11. Does Shakespeare again strike this chord that vibrates through the play ?

*Ans.* Cf. I. 3. 38.

12. What description does the Sergeant give to Duncan of the battle that has taken place ; of the combatants ; of Macbeth's and Banquo's courage ?

13. What supplementary account does Ross give ?

14. What punishment does Duncan mete out to Cawdor ? What reward to Macbeth ?

15. What is the meaning of the words and phrases used by the Witches in Sc. 3 ?

16. What are the first words uttered by Macbeth, and what is their dramatic significance ?

17. What does Banquo say to and what of the Witches ?

18. What three messages do the *Weird-Sisters* bring to Macbeth ?

19. What effect do those messages produce on Macbeth ?

20. What question and what request does Banquo address to the Witches ?

21. What message do they in reply bring to him ?

22. Just before the Witches vanish what does Macbeth say to them ?

23. What comments do Banquo and Macbeth make on the Witches and their messages ?

24. What communication from the King, to Macbeth and Banquo, do Ross and Angus bring ?

25. What comments thereon do Macbeth and Banquo make ?

26. What warning does Banquo utter to Macbeth ?

27. What is the effect of the predictions of the

*Weird-Sisters* on Macbeth mentally, emotionally, morally, as revealed by him in four *Asides* in Sc. 3 ?

28. Where has taken place the events recorded in the first three Scenes ?

29. Where, those recorded in Sc. 4 ?

30. What description of Cawdor and his death does Malcolm give ?

31. What is the meaning of Duncan's reflection, *There's no art to find the mind's construction*, seq. ?

32. What praises does Duncan bestow on Macbeth and Banquo ?

33. What public announcement does Duncan now make as to his successor on the throne ?

34. What is the effect thereof on Macbeth ?

35. What are the contents of the letter received by Lady Macbeth from Macbeth ?

36. What is the meaning of the phrase, *milk of human kindness* ?

37. What is Lady Macbeth's analysis of Macbeth's character ?

38. Is that analysis accurate and complete ?

39. What revelation of her own character does she make in her soliloquy on receipt of the letter ?

40. What further revelation does she make on hearing of Duncan's approach ?

41. Has she in these two soliloquies accurately portrayed her character as it is manifested to Macbeth on his entrance a moment later, and as manifested in all the future of the drama ?

42. What is the dramatic purpose of the comments of Duncan and Banquo on the situation and environment of Macbeth's Castle ?

*Ans.* To contrast with the tragic which has preceded and which immediately follows Sc. 6.

43. What does Sir Joshua Reynolds say on this subject ?

44. With what words does Lady Macbeth greet Duncan ?

45. What response does Duncan make ?

46. What traits of his character does he, by these words, reveal ?

47. What reasons why he should not murder Duncan does Macbeth give in his soliloquy ?

48. What resemblance does this soliloquy bear to that of Hamlet, *To be or not to be* (*Hamlet*, III. 1. 56, seq.) ?

49. Macbeth's words *as his host, who should against his murderer*, seq., are like what words of Lucrece ?

*Ans.* Cf. *Lucrece*, lines 575-581.

50. What does Macbeth say is the only *spur* that impels him in this bloody business ?

51. To what trait in Macbeth does Lady Macbeth now, and again and again, appeal ?

*Ans.* To his courage. She taunts him with cowardice.

52. What words occur in *Macbeth* with great frequency and emphasis, probably more frequently and more emphatically than in any other of Shakespeare's plays ?

*Ans.* *Fear*, *bloody*, and their cognate words.

53. What effect does Shakespeare attain by this repetition ?

*Ans.* He intensifies the tragic.

54. What plans for the murder of Duncan does Lady Macbeth propose to Macbeth ?

55. What is the result of the powerful influence she exerts on him ?

56. Is Lady Macbeth, then, the real and primal cause of the murder of Duncan ?

57. Was the motive which controlled her overmastering ambition or wifely devotion ?

## ACT II.

58. At what hour of the day do the events recorded in this Act take place ?

*Ans.* Between midnight and daylight, after the moon has gone down.

59. What poetic description does Banquo, and later Macbeth (II. 1. 49, seq.), give of this time ?

60. Has Shakespeare made the time harmonize perfectly with the deeds ?

61. To what does Banquo refer, *Restrain in me the cursed thoughts*, seq. ?

62. How does his conduct under temptation compare with that of Macbeth ?

63. What is the meaning of, *Sent forth great largess to your offices* ?

64. What dream did Banquo have ?

65. What proposition did Macbeth make to Banquo ?

66. Did Banquo accept or reject it ?

67. Is Banquo's decision in accordance with Holinshed's history ?

68. Why did Shakespeare make the change ?

*Ans.* In order to make more vivid and forceful the characters of Macbeth and Lady Macbeth, they alone were made the murderers. If Banquo had been an accomplice, it would have detracted from that effect. It would have violated the artistic canon of Principality. Cf. "Genesis of Art Form," Raymond, chaps. iv., v.

69. What is the result on Macbeth of Banquo's decision?

*Ans.* It causes Macbeth to kill Banquo, the portrayal of which and its effects constitutes Act III.

70. What hallucination, or offspring of his overwrought brain and disturbed conscience, now comes to Macbeth?

71. What classical allusions does Macbeth make in this soliloquy?

72. Who rang the bell, that was Duncan's *knell*?

73. What reflections does Lady Macbeth make when Macbeth was in Duncan's chamber murdering him?

74. Did she drug the grooms?

75. What does Lady Macbeth say had restrained her from murdering Duncan?

76. What is the dramatic purpose of this?

*Ans.* To develop Pathos. It makes manifest the fact that while she was a murderess in her heart, she was still a woman with some tender emotions. The ultimate effect of this is, by Contrast, to make her inhumanity and wickedness more evident, startling and impressive.

77. Who else beside Duncan did Macbeth murder, and why?

78. What terrible and overmastering revulsion of feeling and thought took place in Macbeth after he had *done the deed*?

79. Was Lady Macbeth equal to the emergency?

80. What did she say to soothe, what to reproach, what to infuse courage into him?

81. Why did Lady Macbeth retire?

82. What dramatic effect does Shakespeare accomplish by temporarily sending Lady Macbeth away?

*Ans.* It enables Macbeth to reveal the fact, which he does in a soliloquy, that he is utterly helpless; is unable alone to face the consequences of his deed. His nature is growing in evil, is being hardened in crime, but has not yet reached a condition when he can do without Lady Macbeth's presence and support and encouragement. Cf. III. 4. 142, seq.

83. What pun does Lady Macbeth make just before going on this ghastly errand?

84. What effect does the *knocking within* have upon Macbeth, when he is left alone?

85. What phrase does Shakespeare here use which manifests his mastery of words?

*Ans.* *The multitudinous seas incarnadine.*

86. What comment does Lowell make upon this phrase?

*Ans.* Cf. "Among My Books," p. 161.

87. When Lady Macbeth returns, what taunt does she utter to infuse courage into Macbeth?

88. To meet the emergency, what action does she suggest?

89. What reflection on his conduct, what wish, does Macbeth express?

90. Does this mark the crisis of the emotional and moral struggle in Macbeth's nature ?

*Ans.* Yes. The next time he appears in the drama he is calm and brave. After this he steadily and rapidly becomes hardened in crime.

91. Is the Porter Scene Shakespeare's work ?

92. Why did Shakespeare introduce it ?

*Ans.* To infuse a little humor into the midst of the tragic. By so doing he accomplishes two effects : I. He temporarily relieves the strain on the emotions of the spectators. II. He ultimately intensifies, by Contrast, the horror of the tragedy.

93. Who compose the group which now enters ?

94. What is Macbeth's mental and emotional condition on his entrance ?

95. What quality, hitherto latent, does Macbeth now reveal ?

*Ans.* Hypocrisy. Now his *false face* does *hide what the false heart doth know*.

96. What does Lennox say about *the night* ?

97. Does Shakespeare elsewhere associate disturbances in Nature with great crimes ?

*Ans.* Cf. *Julius Cæsar*, I. 2.

98. What effect does the news of Duncan's murder have on Macduff, Banquo, Malcolm, Donalbain ?

99. From that effect what can we infer as to the characters of those men ?

100. What does Macbeth say ? How does he conduct himself ?

101. Why did he give such a detailed and touching account of the murdered Duncan ?

102. Have these murders wrought a change in Macbeth's nature ?

103. What does Lady Macbeth say and do ?

104. Does Lady Macbeth really swoon, or is it only a pretence of so doing ?

105. Are Malcolm and Donalbain deceived as to the identity of the murderer of their father ?

106. What is the nature of Sc. 4 ?

*Ans.* Episodic. Nothing is done.

107. What do Ross and the Old Man say about the disturbances in Nature ?

108. What is the dramatic significance of the statement that Duncan's horses ate each other ?

*Ans.* It symbolizes the murder of Duncan by a blood relation.

109. Whom does Macduff charge with the murder of Duncan ?

110. Did he believe what he said, or was he concealing his real belief ?

*Ans.* Unquestionably the latter.

111. Did he go to Scone to witness the coronation of Macbeth ?

112. Why not ?

113. What information does he give us of Malcolm and Donalbain, and of Duncan's body ?

114. What does he mean, *Lest our old robes sit easier than our new* ?

115. This Scene is wholly narrative. It rehearses events of which the spectators of the drama have previously been informed. What, then, is the dramatic purpose of the Scene ?

*Ans.* To impress those events on the minds of the

spectators by means of Repetition, Alteration, Alternation. Cf. "Genesis of Art-Form," Raymond, chap. xii.

## ACT III.

116. What opinion does Banquo express of Macbeth's conduct ?

117. What does he say of the prediction of the *Weird-Sisters* as to himself, and of the prospect of that prediction being fulfilled ?

118. What is the dramatic purpose of this soliloquy of Banquo ?

*Ans.* To foreshadow and prepare for the soliloquy of Macbeth, which shortly follows.

119. What invitation does Macbeth give to Banquo ?

120. What comment does Lady Macbeth make ?

121. Why does Macbeth inquire of Banquo, *Ride you this afternoon ?*

122. What does Macbeth say of *our bloody cousins ?*

123. Why does he speak of them ?

*Ans.* To divert suspicion from himself.

124. What inquiry does Macbeth make of Banquo with reference to Fleance ?

125. When all have retired but an *Attendant*, what does Macbeth say to the latter ?

126. From the quick and positive manner in which he speaks, do we perceive a radical change has taken place in him ?

127. Had Macbeth already been planning the murder of Banquo ?

*Ans.* Cf. line 75, seq.

128. What revelation of his plans and purposes does Macbeth in a soliloquy now make ?

129. What is his analysis of Banquo's character ?

130. Why does he *fear* him ?

131. What decision does he make ?

132. Does Shakespeare elsewhere allude to the influence of Cæsar over Antony ?

133. What is the meaning of *Champion me to the utterance* ?

134. What arguments does Macbeth use to induce the murderers to kill Banquo ?

135. What response do they make ?

136. What sundry and weighty *reasons* does Macbeth give to the Murderers for not murdering Banquo himself, but selecting them to do so ?

137. What final instructions does he give, particularly with reference to Fleance ?

138. What does Macbeth mean, *always thought that I require a clearness* ?

139. With what reflection of Macbeth's does Sc. 1 end ?

140. How does it compare with the decision at the end of Act I. as to the murder of Duncan ?

141. From Lady Macbeth's brief soliloquy at the beginning of Sc. 2, is it fair to presume she was entirely ignorant of Macbeth's plot to kill Banquo ?

142. From her remarks to Macbeth on his entrance, what do we infer is his emotional condition at this time ?

*Ans.* His bravado has temporarily given way to remorse,

143. Does his reply prove this conclusion to be correct ?

144. What is the dramatic purport of his reference to Duncan ?

*Ans.* I. To make more vivid, by Contrast with Duncan's peaceful condition, his own, which is disturbed and distressed. II. To awaken Pathos.

145. What expressions of affection for his wife does Macbeth utter ?

146. Were Macbeth and Lady Macbeth loyal and loving to each other ?

147. What is the meaning of, *Present him eminence?*

148. What does Macbeth say about hypocrisy ? What about his mental anguish ?

149. What description of mental anguish similar to this does Byron give ?

*Ans.* The Mind that broods o'er guilty woes,  
Is like the Scorpion girt with fire, seq.  
—*The Giaour.*

150. A quick and radical reaction now takes place in Macbeth. What is it ?

151. What is his *comfort* ?

152. Of what deed does he now give to Lady Macbeth the first intimation ?

153. What awful apostrophe to *seeling night* does Macbeth now make ?

154. What does this symbolize ?

*Ans.* The on-coming of a moral night, with its attendant darkness and death.

155. Who was the *Third Murderer* ?

156. Why does the *Second Murderer* not mistrust him ?

157. Where and at what time does the assault on Banquo and Fleance take place ?

158. What is the result of the attack ?

159. What is the dramatic significance of Banquo's remark to Fleance just before he dies, *Thou mayst revenge?*

*Ans.* It foreshadows Macbeth's doom.

160. What is that of the *Second Murderer's* remark, *We have lost best half of our affair?*

*Ans.* The murder of Fleance was of far greater consequence than that of Banquo. The former not having been accomplished, the prediction of the *Weird-Sisters* in reference to *Banquo's issue* could and would be fulfilled. The dread of that was agony to Macbeth.

161. What is the position of this Scene (3) in the structure of the drama ?

*Ans.* It is the acme of the Climax. Previous to that all is Complication ; subsequent to it all is Resolution. Previous to that Macbeth succeeded in everything he attempted. Subsequent to that he failed in everything except the murder of Lady Macduff and her son, and the killing of Young Siward.

162. Where does the Banquet Scene take place ?

163. Who appears at the door and what message does he bring ?

164. What is the meaning of '*Tis better thee without than he within?*

165. What is the effect on Macbeth, as revealed in an *Aside*, of the fact that *Fleance is scap'd?*

166. What is the effect on Macbeth of the appearance of Banquo's *Ghost?*

167. In what other plays does Shakespeare make dramatic use of Ghosts ?

*Ans.* Cf. p. 143.

168. Does Lady Macbeth rise to the occasion ?

169. What reflections does Macbeth make when the *Ghost* for the first time *vanishes* ?

170. What causes the *Ghost* to *Re-enter* ?

*Ans.* Macbeth's toast to our dear friend *Banquo*, whom we miss.

171. What does Macbeth say to the *Ghost* on its re-appearance ?

172. What rebuke does Lady Macbeth administer to Macbeth ?

173. What is *admir'd disorder* ?

174. What action does Lady Macbeth take ?

175. After the company has retired what does Macbeth say about Macduff ?

176. What does he decide to do ?

177. What is the dramatic purport of this reference to Macduff and this information about him ?

*Ans.* To point to him as one of the revengers.

178. What is, at this time, Macbeth's emotional and moral condition ?

*Ans.* *I am in blood*, seq.

179. Does Lady Macbeth taunt or chide Macbeth after the guests depart ?

*Ans.* No. She never again reproaches him, but uniformly treats him with all gentleness.

180. Is it probable, judging from this fact, that a change has begun in her ?

181. Does her work in this drama end with this Scene ?

*Ans.* Yes.

182. What is the function of *Banquo's Ghost*?

*Ans.* It begins the work of Retributive Justice.

183. Is it in that respect similar to the function of Cæsar's Ghost?

184. Is Sc. 5 supposed to be Shakespeare's work?

185. Where was *Acheron*?

186. What effects does Hecate say the *artificial sprites* shall produce upon Macbeth?

187. What does she say is *mortal's chiefest enemy*?

188. Was this true in Macbeth's case?

189. What is the nature of Sc. 6?

*Ans.* I. Episodic. II. Narrative. III. Ironical. Lennox mentions facts, together with the explanations of them, which Macbeth or his followers would give. He does it, however, in such a way as to make perfectly evident the untruthfulness of that explanation.

190. What facts does Lennox mention, and what explanation of them does he suggest?

191. What does the *Lord* say in reply?

192. What is the nature of the information given in this Scene?

*Ans.* Reminiscent, it recalls the past. Prescient, it foreshadows the future.

193. Does it in the first respect resemble the last Scene of Act II.?

194. What significant changes in the Character-Development of Macbeth and Lady Macbeth has Shakespeare portrayed in this Act?

195. What changes, as the result of Macbeth's

crimes, are beginning to take place in the Kingdom of Scotland ?

196. Has Shakespeare, in this Act, both in Character-Development and in the movement of the action manifested fine technique in reference to Progress and Gradation ?

#### ACT IV.

197. What is a *brinded cat* ?

198. Is it probable that lines 39-47 of Sc. 1 are not Shakespeare's ?

199. What had Macbeth said in reference to seeking this interview with the *Weird-Sisters* ?

*Ans.* Cf. III. 4. 132, seq.

200. How does Macbeth describe them when he addresses them ?

201. What description of their work does he give ?

202. Whom does the *First Apparition*—an *armed head*—represent ? What is its message ? What comment does Macbeth make thereon ?

*Ans.* Macbeth himself. Cf. V. 8. 54, seq.

203. Does the message foreshadow Macduff as one of those who will revenge Macbeth's cruel deeds ?

204. Whom does the *Second Apparition* represent ? What message does it bring ? What comment does Macbeth make thereon ?

*Ans.* Macduff. Cf. V. 8. 15, seq.

205. Is this message ironical ?

206. Whom does the *Third Apparition* represent ? What message does it bring ? What comment does Macbeth make thereon ?

*Ans.* Malcolm.

207. What further request does Macbeth make of the *Weird-Sisters*, which reveals to us the principal source of his *saucy doubts and fears*?

208. Who are the *eight kings* whom the Witches show him?

209. What description of them does Macbeth give?

210. What comments on *this pernicious hour* and on the *Weird-Sisters* does Macbeth make?

211. What differences are there between Shakespeare's portrayal of the Witches in Act I. and the portrayal in this Act?

*Ans.* I. The scene is different. In Act I. they appeared in *A Desert Place*; in Act IV. in *A Cavern*. II. Their messages are very different both in form and in contents. In each case the message is in harmony with the circumstances under which it is spoken.

212. Does the second interview produce a very different effect on Macbeth from that of the first interview?

213. Is this difference owing to a change in the message the Witches bring, or to a change in Macbeth, or somewhat to both causes?

214. What information does Lennox bring?

215. What change has taken place in Macbeth which he reveals in a soliloquy in Sc. 1?

*Ans.* Vacillation, strugglings with conscience, his *strange and self-abuse*, have given place to moral callousness, to prompt decision, and to immediate and bloody action.

216. What reflections does Lady Macduff make on her husband for his action in fleeing to England ?

217. What does Ross respond in defence of that conduct ?

218. What is the dramatic purpose of the conversation between Lady Macduff and her son ?

*Ans.* To awaken Pathos.

219. In what other plays does Shakespeare introduce children ?

220. Is his portrayal of child-character true to life ?

221. What warning to Lady Macduff does a *Messenger* bring ?

222. Did she heed that warning ?

223. What is the consequence ?

224. Are the murders of Duncan, Banquo, Lady Macduff, and her son examples of what Shakespeare says in *Troilus and Cressida*, III. 3. 230, seq. ?

“ Omission to do what is necessary  
Seals a commission to a blank of danger.”

Cf. “Shakespeare Commentaries,” Gervinus, p. 605, seq.

225. Why did Shakespeare make Macbeth attack *the castle of Macduff*, *seize upon Fife*, and *give to the edge o’ the sword his (Macduff’s) wife, his babes*, seq. ?

*Ans.* I. To fill up the measure of Macbeth’s iniquity. II. To awaken in Macduff an overmastering desire for *great revenge*.

226. Was Macduff the prime mover in organizing the forces which destroyed Macbeth ?

227. Did Macduff with his own hands slay Macbeth ?

228. To what place is the scene of the action now removed ?

229. What is Macduff's mission to Malcolm ?

230. What arguments does Malcolm use why he should not accede to Macduff's petition for aid to attack Macbeth ?

231. Is Malcolm finally and fully convinced of Macduff's loyalty to him ?

232. What does he decide to do ?

233. Have lines 141-159 of Sc. 3 any vital connection with the action of the drama ?

*Ans.* None.

234. Is it fair to presume, therefore, they were not Shakespeare's work ?

*Ans.* A great drama is organic. In it there must be no lay figure, not an action, no matter how trivial, not a word, which are not in living union with the drama, and do not in some way aid in producing the Catastrophe. This canon of dramatic art admits of no exception. These lines (141-159) do not in any way aid in producing the Catastrophe, and, therefore, Shakespeare would not have inserted them in the play.

235. What message, describing the condition of affairs in Scotland, does Ross bring ?

236. What effect does it produce on Malcolm and Macduff ?

237. What statement about Macbeth does Macduff make ?

*Ans.* *He has no children.*

238. What is the dramatic effect of this ?

*Ans.* To awaken Pathos.

239. With what decision of Malcolm and Macduff does Act IV. end ?

240. What is the nature of Act IV. ?

*Ans.* I. It is largely episodic. During most of it the action of the drama has been suspended. About all that has been done are the murders of Lady Macduff and her son. II. It is also preparatory. Shakespeare has made every preparation for Act V., which is the Catastrophe or conclusion of the drama.

## ACT V.

241. When did Lady Macbeth cease to take part in the action of this drama ?

242. What change since then has taken place in her condition ?

243. Is that change the normal result of her conduct ?

244. What diagnosis of her condition, its causes, its nature, does the Doctor give ?

*Ans.* Cf. V. 1. 70, seq.

245. Is the connection between her present condition and that of the past so intimate that the very words and phrases she now uses are repetitions of those she has previously uttered, under different circumstances ?

246. What are those words and phrases, and under what circumstances has she previously used them ?

*Ans.* Cf. II. 2.

247. Has Shakespeare clearly foreshadowed this Sleep-Walking Scene ?

*Ans.* Yes. Cf. II. 2. 35-50.

248. Has Macbeth's sleep also been disturbed by his crimes?

*Ans.* Cf. III. 2. 17-18.

249. What are we to infer as to Lady Macbeth's physique from her reference to her *little hand*?

*Ans.* She was not large, Amazonian, but small, full of nerve force, possessing a powerful will and demoniac energy.

Cf. "Mad Folk of Shakespeare," Bucknill, p. 46.

Mrs. Siddons's "Remarks on the Character of Lady Macbeth," in Campbell's "Life of Mrs. Siddons," Vol. II., p. 10, seq. "Shakespeare Papers," Maginn, 1860, p. 184. "Studies in Shakespeare," Fletcher, p. 109.

250. Is Shakespeare's portrayal of Lady Macbeth, as driven by remorse to insanity and suicide, artistic, and in strict accord with Poetic Justice?

*Ans.* Perfectly so. She was a woman, *fiend-like*, as Malcolm says, but not a fiend. Her deeds were wicked, but her principal motive was loyalty to her husband and to what she believed to be his interest. That motive, while not wholly wrong, was vitally mistaken. She eventually realized that. Her moral nature asserted itself. As a consequence, she was overcome by remorse and suicidal mania.

251. This Sleep-Walking Scene is probably the most intensely tragic of any in Shakespeare. It is not in verse, as impassioned scenes usually are, but in prose. Why?

*Ans.* "I suspect the matter is too sublime, too austere, grand, to admit of anything so artificial as the measured language of verse, even though the

verse were Shakespeare's ; and that the Poet, as from an instinct of genius, saw or felt that any attempt to heighten the effect by any such arts or charms of delivery would unbrace and impair it." Corson, "Introduction to Study of Shakespeare," p. 348.

252. What information is given in Sc. 2 of the *English power* ?

253. What of Macbeth, his mental and emotional condition, his plans for defence ?

254. What further information of the movements of Macbeth's enemies is given in Sc. 3 ?

255. What is Macbeth's description of a *mind diseased* and the cure therefor ?

256. What change in Macbeth's condition is revealed by his soliloquy, and, later, by his comments on the physician's reports of Lady Macbeth's illness ?

*Ans.* He ceases to be defiant and becomes despairing, sceptical, and desperate.

257. Does this change become still more pronounced when he hears that Birnam forest is moving, and that Lady Macbeth is dead ?

*Ans.* Cf. V. 5. 9, seq.

258. How does the portrayal of Macbeth's overmastering sadness and despair compare with that of Juliet, *Romeo and Juliet*, IV. 3. 14 ; of Romeo, *Ibid.* V. 3. 119 ; of Hamlet, *Hamlet*, V. 2. 357, seq. ; of Lear, *Lear*, V. 3. 313, seq. ?

259. Whom does Macbeth slay in the battle ?

260. By whom is he slain ?

261. Is Macbeth's death, with all its attendant circumstances, in accord with the demands of Poetic Justice ?

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262. Who succeeds him as King of Scotland ?

263. What description of Macbeth and Lady Macbeth does Malcolm give ?

264. What rewards does he promise his followers ?

\*           \*           \*           \*           \*           \*

265. Is this play in harmony with its environment as to beliefs, superstitions, manners, language, characters of the hero and heroine, and in all other particulars ?

*Ans.* A comparison of *Macbeth* from this standpoint with *Richard III.* and *Julius Cæsar* will reveal the fact that Shakespeare has preserved perfectly in *Macbeth* local color.

266. Who was the dominating force in the early part of this drama ?

267. Who in the later part ?

268. It is a canon of Dramatic Art that every play must have one hero or one heroine. Has Shakespeare violated this law in this drama ?

*Ans.* No. Sometimes a play has both a hero and a heroine, but they must always be so closely identified in their interests and work as to act as one person. Like a binary star, they reflect but one light. *Macbeth* is an example of this. So is *Romeo and Juliet*.

269. What was the cause of Macbeth's ruin ?

*Ans.* Cf. I. 7. 25, seq.

270. What of Lady Macbeth's ?

*Ans.* Cf. I. 5. 13, seq.

271. How does Macbeth compare, how contrast with Richard III. ?

272. Ditto with Iago ?

273. What characters in this play has Shakespeare made Character-Contrasts ?

*Ans.* Macbeth *vs.* Banquo ; Macbeth *vs.* Lady Macbeth ; Macbeth *vs.* Macduff ; Lady Macbeth *vs.* Lady Macduff ; Macduff *vs.* Malcolm.

274. Many scenes end with rhyming couplets. What are those couplets ?

275. What is the significance of this ?

*Ans.* Cf. p. 35.

## V. Collateral Reading.

The Mad Folk of Shakespeare, Bucknill, pp. 1-47.

Lectures on Shakespeare, Coleridge, Bohn's Edition, pp. 368-380.

William Shakespeare, Wendell, pp. 302-313.

Shakespeare Commentaries, Gervinus, Translation of F. E. Bunnett, pp. 583-610.

Mind and Art of Shakespeare, Dowden, pp. 217-228.

Shakespeare's Life, Art and Characters, Hudson, Vol. II., pp. 313-349.

Excursions in Art and Letters, W. W. Story, pp. 238-286.

Folk-Lore of Shakespeare, Dyer, pp. 24-40.

Introduction to the Study of Shakespeare, Corson, pp. 233-243 ; pp. 244-251.

Shakespeare's Dramatic Art, Ulrici, Bohn's Edition, Vol II., pp. 460-478.

Characteristics of Women, Jameson, Edition of Routledge, pp. 404-431.

Characters of Shakespeare's Plays, Hazlitt, 1817, p. 23, seq.

Transactions of the New Shakespeare Society, 1875-76, p. 351.

The England of Shakespeare, Goadby, pp. 110-118.

Among My Books, James Russell Lowell, p. 186, seq.

Studies in Shakespeare, Fletcher, London, 1847, p. 109, seq.

New Illustrations of Shakespeare, Hunter, London, 1845, Vol. II., p. 160, seq.

On the subject of Shakespeare's Double-Time in this play *vide* the famous article of Professor John Wilson, Transactions of New Shakespeare Society, 1875-76, pp. 351-387.

Studies in Shakespeare, Richard Grant White, pp. 58-76.

The Women of Shakespeare, Louis Lewes, translation of Helen Zimmern, pp. 258-274.

A  
MIDSUMMER-NIGHT'S DREAM



## A

# MIDSUMMER-NIGHT'S DREAM

### I. The Source of the Plot.

The Plot of this play "has no prototype," says Mr. Richard Grant White, "either in ancient or modern story." On the other hand, Furness thinks it probable that there was an old play on this subject which "Shakespeare touched with his heavenly alchemy."

Shakespeare may have taken some hints for it from Chaucer's *Knight's Tale* and *Thisbe of Babylon*. Without doubt he did make use of the Life of Theseus in "North's Plutarch." The interlude, *The most lamentable Comedy and most cruel Death of Pyramus and Thisby*, is, in many respects, like the tale of Pyramus and Thisbe in Golding's translation of *Ovid*. To the latter Shakespeare was probably somewhat indebted. With the hints derived from these sources he has combined some of the Fairy-Lore which was current in his day, and with which he was perfectly familiar. That Fairy-Lore appealed profoundly and intensely to his imagination, the greatest with which man has ever been endowed. Its availability for the purposes of his art was clearly discerned by him. In this

and in other plays he "bodies forth" the Fairies and their merry pranks, and with his

" . . . poet's pen  
Turns them to shapes and gives to airy nothing  
A local habitation and a name."

The Life of Theseus can be found in Hazlitt's "Shakespeare's Library," Part I., Vol. I., pp. 7-51. Extracts of the same are in "Shakespeare's Plutarch," edited by Skeat, pp. 278-290.

The story of Pyramus and Thisbe from Golding's *Ovid* is given in full by Halliwell in his Introduction to this play, from which it is cited by Rolfe. *Vide* his edition of the play, pp. 118-120.

The Fairy-Lore of which the play contains so much can be found in "Folk-Lore of Shakespeare," Dyer, chap. i., pp. 1-23.

Cf. also Furness's Edition of this play, Appendix, pp. 268-296.

Malone thinks the title of the play "was suggested by the time it was first introduced on the stage, which was probably at Midsummer." I am inclined to believe, however, that the title, like the play itself, is purely fanciful. "Midsummer Eve appears to have been regarded as a period when the imagination ran riot. We know that Malvolio's strange conduct is described by Olivia as "very midsummer madness," and *A Midsummer Night's Dream*, therefore, is no inappropriate title for the series of wild incongruities of which the play consists."\*

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\* Wright. Preface to *A Midsummer Night's Dream*, p. xxiii.

## II. Explanatory Notes.

### ACT I.

#### SCENE 1.

*Lingers.* Delays. Cf. *Richard II.*, II. 2. 72; *Othello*, IV. 2. 231. On formation of transitive verbs, cf. Abbott, Grammar, § 290.

*Like to a step-dame*, seq. Like to one who continues to live and use the income of the estate, thereby depriving a young man of his revenue.

*Solemnities.* Marriage festival.

*Pert.* "Lively; used in a good sense, and not, ■■ now, as equivalent to something a little less than impudent, saucy." Wright.

*Companion.* Fellow, used contemptuously. Cf. *II. Henry IV.*, II. 4. 132; *Julius Cæsar*, IV. 3. 138.

*Pomp . . triumph.* A festival, ■ public exhibition. Bacon uses the word ■■ synonymous with *Masque*.

*Stolen the impression of her fantasy.* "Secretly stamped his image on her imagination." Wright.

*Knacks.* Knick-knacks, trinkets.

*Prevailment.* Influence.

*Unharden'd.* Soft, impressible.

*Our law.* Solon's law gave a father the power of life and death over his child. Shakespeare may or may not have known of this law.

*Wanting your father's voice.* Lacking his approval and consent.

*To die the death.* To die. "Shakespeare uses the expression always of ■ judicial punishment."

Wright. Cf. *Antony and Cleo.*, IV. 14. 26; *Cymbeline*, IV. 2. 96.

*Mew'd.* Shut up.

*Earthlier happy.* In an earthly, corporeal sense.

*Patent.* Privilege, liberty. Cf. *Othello*, IV. 1. 209.

*Austerity.* Severity, sharp self-restraint.

*Estate.* Give as an estate. Cf. Abbott, Grammar, § 290.

*As well deriv'd . . possess'd.* Of as good lineage and as rich.

*If not with vantage.* As great as, if not even greater than, seq.

*To his head.* Openly, to his face.

*Spotted.* "As *spotless* is innocent, so *spotted* is wicked." Johnson.

*Self-affairs.* My own affairs.

*Nearly than concerns.* That concerns you nearly.

*Between.* Allow. Cf. *Hamlet*, I. 2. 141.

*The course of true love,* seq. Cf. "Paradise Lost," Book X., 898-906.

*O cross!* seq. O trial, that one of high degree should fall in love with one of low degree.

*Misgraffed.* "Ill placed." Schmidt.

*Sympathy.* "Agreement of disposition, or of fortune, or of rank, or of age." Schmidt.

*Collied.* Black.

*Spleen.* A sudden motion.

*Fancy's.* Loves. Cf. III. 2. 96, *fancy-sick*; II. 1. 164, *fancy-free*.

*Respects.* Considers.

*To do observance to a morn of May.* To keep May-day.

*His best arrow with the golden head.* Cf. p. 56.

*Simplicity of Venus' doves.* Innocence of the doves that drew Venus' chariot.

*Carthage queen.* This is an example of the license which Shakespeare used in converting one part of speech into another. Other examples are *Cyprus wars*, *Othello*, I. 1. 151; *Tiber banks*, *Julius Caesar*, I. 1. 63. Cf. Abbott, Grammar, §§ 22. 430.

*Broke, spoke.* Cf. Abbott, Grammar, § 343.

*Fair Helena.* Beautiful Helena. Cf. line 227.

*That fair again unsay.* *Fair* is here used as a noun, meaning beauty. Cf. *As You Like It*, III. 2. 99; *Sonnet XVI.* 11.

*Favour.* Appearance, beauty.

*Bated.* Excepted.

*Translated.* Transformed.

*Faint primrose-beds.* "On which those rest who are faint and weary." Wright. "Whether the epithet *faint* has reference to the color or smell of primroses, let the reader determine." Steevens. I think *faint* is intended by Shakespeare to describe both the delicate beauty and fragrance of the *primrose*.

*Other some.* Others. Cf. Abbott, Grammar, § 21.

*Holding no quantity*, seq. "Bearing no proportion to what they are estimated at by love." Schmidt. Cf. *Hamlet*, III. 2. 177.

*Cupid painted blind.* "This is a modern idea, no trace of it being found in the old Greek or Latin poets." Rolfe.

*Eyne.* The Old English plural for eye. Used also in II. 2. 99; III. 2. 138; V. 1. 178.

*It is a dear expense.* The *thanks* which he will give me *for this intelligence* will cost me the loss of him, at least for a time.

*But herein mean I,* seq. My recompense will be to have a sight of him, when I am telling him about Hermia.

## SCENE 2.

*You were best.* Cf. Abbott, Grammar, § 230.

*Generally.* Bottom uses this word to mean the reverse of what it usually does. He means individually, *man by man*.

*Scrip.* Written document ; the list of names.

*Grow to a point.* Come to a decision. Bottom and his fellow-actors in the interlude are but

*Hard-handed men that work in Athens here,  
Which never labour'd in their minds till now.*

V. 1. 72-73.

Their language must be interpreted in the light of this fact.

*Ask.* Require.

*Condole.* Bewail, mourn.

*Ercles.* Hercules. Reference is to an old play of that name.

*To tear a cat in.* To rant.

*Let me not play a woman,* seq. "This passage shows how the want of women on the old stage was supplied. If they had not a young man who could perform the part with a face that might pass for feminine, the character was acted in a mask, which was at that time a part of a lady's dress so much in use that it did not give any unusual appearance to the scene ; and he that could modulate his voice in a

female tone might play the woman very successfully." Johnson, cited by Rolfe.

*Speak as small.* As softly, gently.

*Discharge.* Perform.

*French-crown-colour.* "The colour of the gold coin of that name." Wright.

*Properties.* Articles commonly used on the stage. The word is still used in that sense.

*Obscenely.* Obscurely ; free from all interruption.

*Hold or cut bow-strings.* "When a party was made at butts, assurance of meeting was given in the words of that phrase : the sense of the person using them being, that he would *hold* or keep promise, or they might *cut* his *bow-strings*, demolish him for an archer." Capell.

## ACT II.

### SCENE 1.

*Puck.* Cf. "Folk-Lore of Shakespeare," Dyer, pp. 5-8. "The verse with four accents is rarely used by Shakespeare, except when witches or other extraordinary beings are introduced as speaking. Then he often uses a verse of four accents with rhyme." Abbott, Grammar, § 504, *q.v.*

*Sphere.* Orbit.

*To dew her orbs.* To bedew, water the circles in the grass, called fairy-rings.

*Pensioners.* Body-guard.

*Lob.* Lubber. Term of contempt.

*Elves.* Fairies.

*The king . . the queen.* Oberon, Titania.

*Fell and wrath.* Fierce and angry.

*Changeling.* This refers to the superstition that fairies stole beautiful children, and left in the place of them little elves.

*Trace.* Wander through.

*Square.* Quarrel.

*Barm.* Yeast.

*A gossip's bowl.* "Originally a christening cup; for a gossip or godsib was properly a sponsor. Hence, from signifying those who were associated in the festivities of a christening, it came to denote generally those who were accustomed to make merry together." Wright.

*Crab.* Apple.

*Dewlap.* "Hanging breast." Schmidt. "The loose skin which hangs from the throat of cattle." Wright.

*Aunt.* Old woman.

*Tailor.* "The custom of crying *tailor* at a sudden fall backwards, I think I remember to have observed. He that slips beside his chair falls as a tailor squats upon his board." Johnson.

*Waxen.* Grow; become more merry.

*Neeze.* Sneeze.

*Steep.* Steppe.

*Glance.* "Hint." Schmidt.

*My credit with Hippolyta.* The good opinion she has of me.

*Perigenia.* Cf. "Shakespeare's Plutarch," Skeat, p. 279.

*The middle summèr's spring.* "The beginning of midsummer." Wright.

*Paved.* Pebbly.

*Continents.* Banks. Cf. *Lear*, III. 2. 58; *Hamlet*, IV. 4. 64.

*Murrain flock.* Diseased, sickly flock.

*Nine men's morris.* "A game played on three squares cut in the turf, one within another, each party having *nine men*, which were moved somewhat as in draughts, or checkers." Rolfe. Cf. Strutt's "Sports and Pastimes," IV. 2, § 13.

*Quaint mazes.* Reference is to another game played by boys.

*Want their winter here.* *Here* should probably be *cheer*, as proposed by Theobald.

*Washes.* Moistens.

*Rheumatic diseases.* Rheumatism, catarrh, colds in the head.

*Hiems.* Winter. Cf. *Love's Labour's Lost*, V. 2. 901.

*Childing.* Fruitful.

*Henchman.* Page.

*Intend you stay.* *To* omitted. Cf. Abbott, Grammar, § 349.

*Chide.* Quarrel.

*A mermaid*, seq. The mermaid's song was supposed to be destructive. Cf. *Comedy of Errors*, III. 2. 45; *III. Henry VI.*, III. 2. 186.

*A dolphin's back.* Cf. p. 57.

*A fair vestal.* It is generally believed that Shakespeare here referred to Queen Elizabeth.

*Loos'd . . smartly.* Shot vigorously.

*Love-in-idleness.* The Pansy. Cf. "Plant-Lore and Garden Craft of Shakespeare," Ellacombe, pp. 196-197.

*Put a girdle round the earth.* "A common expression for making a voyage round the world." Wright.

*Wode (wood) within this wood.* Mad, frantic, raging within this wood.

*Adamant.* Magnet, loadstone.

*Speak you fair.* Speak kindly. Cf. *Merchant of Venice*, IV. 1. 275.

*Do not nor I cannot*, seq. Cf. Abbott, Grammar, § 406 ; also II. 2. 126.

*Impeach.* Make questionable.

*I will not stay thy questions*, seq. I will not discuss the question any longer. Cf. *As You Like It*, III. 4. 39. ; *Merchant of Venice*, IV. 1. 346.

*Die upon the hand.* Cf. *Much Ado*, IV. 1. 225.

*Wild thyme*, . . . *oxlips*, seq. For a description of the flowers mentioned by Oberon, cf. "Plant-Lore and Garden Craft of Shakespeare," Ellacombe.

*Look thou*, seq. "The subjunctive after verbs of command and entreaty is especially common ; naturally, since command implies a *purpose*." Abbott, Grammar, § 369.

## SCENE 2.

*A roundel.* A dance in a circle. It also means a part song. In this passage it is used in the former sense.

*Third part of a minute.* Note the small division of time which is in harmony with the size of a fairy.

*Rere-mice.* Bats.

*Double.* Forked.

*Newts.* Lizards.

*Philomel.* The nightingale. "Philomela, the

daughter of Pandion, was transformed into a night-  
ingale, and lamented her sad fate in the plaintive  
notes of the bird which bears her name." Wright.  
Cf. *Lucrece*, 1079.

*Ounce*. "*Felis uncia*." Schmidt. "An animal  
resembling the leopard, but much smaller." Wright.

*Pard*. Leopard.

*Beshrew*. Originally a mild oath. Used here  
simply to give emphasis.

*Approve*. Test, prove.

*Darkling*. "In the dark." Schmidt.

*Sphery*. Like a sphere, a star.

*Ripe not*. Have not grown to a period when my  
reason is developed and is a good guide.

*The point of human skill*. Having developed, so  
that reason becomes my guide.

*Of all loves*. For the sake of everything that is  
lovely.

### ACT III.

#### SCENE 1.

*Pat*. Exactly. Cf. V. 1. 183 ; *Lear*, I. 2. 146.

*Tiring-house*. Dressing-room of a theatre.

*By'r lakin*. By our little lady—i.e., the Virgin  
Mary. Cf. *Tempest*, III. 3. 1.

*Parlous*. Perilous. Cf. *As You Like It*, III. 2. 45.

*More better*. Cf. Abbott, Grammar, § 11 ; also  
*Tempest*, I. 2. 19.

*Eight and six*. In alternate verses of *eight and six*  
syllables.

*Defect*. Bottom's grandiloquent word for *effect*.

*Were pity of my life*. That would be a pity, for in

that case I would cease to be myself and become a lion.

*Is.* Cf. Abbott, Grammar, § 336.

*Every mother's son.* Cf. I. 2. 71.

*Cue* The last word of an actor's speech which signifies to another actor that his turn to speak has come.

*A play toward.* A play in rehearsal, and ready to be acted.

*Odious.* Cf. Dogberry's blunder, *Comparisons are odorous.* *Much Ado*, etc., III. 5. 18.

*Juvenal.* Cf. *Love's Labour's Lost*, I. 2. 8: "*How canst thou part sadness and melancholy, my tender juvenal?*" The word was affectedly used, and appears to have been designedly ridiculed by Shakespeare." Wright.

*An ass-head of your own.* Cf. Sc. 2, line 13, seq.; also *Merry Wives of Windsor*, I. 4. 134: *You shall have an fool's head of your own.*

*Ousel cock.* Male blackbird, the bill of which is orange-tawny—i.e., a deep orange yellow.

*Set his wit.* Match, oppose his wit.

*Thy fair virtue's force.* The power of thy beauty.

*Gleek.* Jest. "The all-accomplished Bottom is boasting of his versatility. He has shown, by his last profound observation on the disunion of love and reason, that he possesses a pretty turn for the didactic and sententious; but he wishes Titania to understand that, upon fitting occasion, he can be as waggish as he has just been grave." Staunton. Upon this Wright comments: "But a *gleek* is rather a satirical than a waggish joke, and in this vein

Bottom flatters himself he has just been rather successfully indulging."

*Not so, neither.* Cf. Abbott, Grammar, § 406.

*Still.* Constantly. Cf. III. 2. 345.

*If I cut my finger,* seq. A cobweb was used to stop the flow of blood from a cut.

*Patience.* Endurance.

## SCENE 2.

*In extremity.* To an extreme degree.

*Night-rule.* Revelry during the night. Cf. *Twelfth Night*, II. 3. 132, seq., where *rule* is used in this sense.

*Patches.* Fools.

*Barren.* Stupid.

*Nole.* Head.

*Choughs.* Jackdaws.

*Our stamp.* Our footsteps—i.e., of the fairies.

*Latch'd.* Generally means caught. Here it means closed.

*Of force.* Of necessity.

*O'er shoes in blood.* Cf. *Macbeth*, III. 4. 136, seq.

*So dead.* So deadly grim.

*Brave touch.* Brave, heroic deed.

*Mispris'd.* Mistaken. Cf. line 90.

*Tender.* Offer.

*Holding troth.* Keeping faith.

*Confounding.* Breaking.

*Sighs of love, that costs,* seq. Every sigh was supposed to exhaust a drop of blood. Cf. *Hamlet*, IV. 7. 123; *II. Henry VI.*, III. 2. 61, seq.

*Tartar's bow,* Cf. *Romeo and Juliet*, I. 4. 5. "The

Tartars were famous for their skill in archery, like the ancient Parthians." Wright.

*Cupid's archery.* Cf. II. 1. 155, seq.

*A lover's fee.* "This may mean a lover's reward or recompense, in a general sense; but, according to Halliwell, the phrase had the specific meaning of three kisses." Rolfe.

*Taurus.* A range of mountains in Asia Minor.

*Superpraise.* Overpraise.

*A trim exploit.* Used ironically, a nice achievement.

*Aby.* Atone. Cf. line 335.

*Oes.* Orbs.

*Two artificial gods.* Like two gods creating a work of art.

*Warbling of one,* seq. Cf. Abbott, Grammar, § 178.

*Two of the first, like coats in heraldry.* "Helen says, *We had two seeming bodies but only one heart.* She then exemplifies her position by a simile—*We had two of the first*, i.e., bodies, like the double *coats in heraldry* that belong to man and wife as one person, but which, like one single heart, have but *one crest.*" Douce.

*Hold the sweet jest up.* Continue to jest at me.

*Ethiope.* Probably Hermia was a brunette.

*Tame.* Cowardly.

*Cat.* A term of contempt. Cf. *Coriolanus*, IV. 2. 34.

*Canker-blossom.* Hermia charges Helena with having destroyed Lysander's love for her as a canker destroys a flower.

*Curst.* Shrewish. Cf. line 439.

*Shrewd.* Shrewish. Cf. *Much Ado*, etc., II. 1. 20.

*Knot-grass.* *Polygonum aviculare*. A diet of this was supposed to stop the growth of children. Cf. "Plant-Lore and Garden Craft of Shakespeare," Ellacombe, p. 133.

*Cheek by jole.* 'Side by side, close together, as the *cheek* to the *jole* or jaw.' Wright.

*Long of you.* Owing to you.

*Acheron.* The river of Hades. Shakespeare refers to it as a lake or pit. Cf. *Macbeth*, III. 3. 15; *Titus Andronicus*, IV. 3. 44.

*Wrong.* Insult. Cf. *King John*, III. 1. 200.

*Night's swift dragons.* The chariot of Night, according to fable, was drawn by dragons. Cf. *Cymbeline*, II. 2. 48; *Troilus and Cressida*, V. 8. 17.

*Aurora's Harbinger.* The morning star.

*That in crossways*, seq. "The ghosts of self-murderers, who are buried in cross-roads; and of those who, being drowned, were condemned (according to the opinion of the ancients) to wander for a hundred years, as the rights of sepulture had never been regularly bestowed on their bodies." Steevens.

*The morning's love.* Some commentators think the reference is to Tithonus, the husband of Aurora; some to Cephalus, the lover of Aurora. Halliwell says: "Oberon merely means to say metaphorically that he has sported with Aurora, *the morning's love*, the first blush of morning; and that he is not, like a ghost, compelled to vanish at the dawn of day." Cited by Rolfe.

*We'll try no manhood.* Will not make a test of your manly courage—i.e., will not fight.

*The man shall have his mare again.* Probably a proverbial expression, meaning everything shall end satisfactorily.

## ACT IV.

## SCENE 1.

*Coy.* Caress.

*Neaf.* Fist.

*Leave your courtesy.* Do not remain longer uncovered. Put on your hat. Cf. *Love's Labour's Lost*, V. 1. 103.

*Cavalery.* Same as *Cavaleiro*. "A gallant, a man of fashion." Schmidt.

*A bottle of hay.* A bundle of hay.

*Exposition.* Used incorrectly, in the sense of a desire for.

*All ways.* In all directions. Titania orders the Fairies to scatter.

*Our observation.* Theseus refers to *observance to a morn of May*, I. 1. 167. He again refers to it in line 131 of this Scene.

*Vaward.* Vanguard, beginning.

*Cadmus.* King of Phenicia and Telephassa. Was the reputed founder of Thebes in Bœotia, and the introducer of the letters of the Greek alphabet.

Shakespeare's chronology is all wrong. For that he cared nothing. He was not writing history, but a drama.

*Spartan kind.* The hounds of Sparta were famous as hunters.

*So flew'd, so sanded.* "Having large hanging chaps . . . of a sandy color." Schmidt,

*Dew-lapp'd.* Cf. Note under II. 1.

*Match'd in mouth like bells.* Their cries or barks harmonized with each other, like the music from a chime of bells.

*Gawd.* Cf. I. 1. 33.

*A patched fool.* Reference is to the motley dress of the fool.

*Her death.* Death of Thisbe, in the play.

## SCENE 2.

*Transported.* "Transformed, transfigured." Wright. Schmidt believes it means killed, as in *Measure for Measure*, IV. 3. 72.

*Discharge.* Vide note under I. 2.

*In Pyramus.* For playing the part of Pyramus.

*I am to discourse.* Cf. Abbott, Grammar, § 405.

*Good strings to your beards.* With which to tie your false beards.

## ACT V.

### SCENE 1.

*May.* "May originally meant 'to be able.'" Abbott, Grammar, § 307. Cf. *Merchant of Venice*, I. 3. 7.

*Toys.* Trifles.

*Seething.* Boiling. Cf. *Winter's Tale*, III. 3. 64.

*Compact.* Composed, formed. Cf. *Venus and Adonis*, 149.

*A brow of Egypt.* "A swarthy brow, like a gipsy's. So in *Othello*, III. 4. 56, *Egyptian* is used for gipsy: 'That handkerchief did an Egyptian to my mother give.'" Wright.

*More witnesseth*, seq. Indicates more than mere

fancy or imagination. In other words, there must be some *reality* in it, which is the meaning of *constancy* in the next line.

*Admirable.* Evoking wonder. Cf. *Macbeth*, III. 4. 110.

*After-supper.* Some think this has the meaning of time after the usual supper. Others the time after the rear-supper or second supper.

*Abridgment.* What pastime, entertainment have you that will *abridge*, shorten the time? Cf. *Hamlet*, II. 2. 439, where Hamlet uses the word in the two senses of cutting short and entertainment.

*A brief.* A paper containing a list of entertainments.

*Battle with the Centaurs.* Between them and the Lapithæ, caused by the attempt of a drunken Centaur, Eurytion, to carry off the bride of Pirithous, on the occasion of his marriage to Hippodamia.

*Tipsy Bacchanals*, seq. Orpheus was killed by the Thracian mænads when he descended to Hades and attempted to bring back to life Eurydice.

*Device.* Conceit, fancy.

*Thrice three Muses*, seq. Some think this a reference to Spenser's poem, *The Tears of the Muses*.

*Critical.* Fault-finding, censorious. Cf. *Othello*, II. 1. 120.

*Unbreath'd.* Unpracticed, untrained.

*Stretch'd.* Strained.

*Simpleness.* Simplicity, good intention.

*Noble respect*, seq. Consideration, kindly appreciation of the motive accepts the work, not for what it really is, but for what it is intended to be.

*Clerks.* Scholars.

*To my capacity.* "In my opinion." Schmidt.  
 "So far as I am able to understand." Wright.

*Address'd.* Ready, prepared. Cf. *Julius Cæsar*,  
 III. 1. 29 ; *II. Henry IV.*, IV. 4. 5.

*Recorder.* Flageolet or flute.

*Government.* Proper control. Cf. *Hamlet*, III. 2.  
 372.

*Certain.* "A burlesque on the frequent recurrence of *certain* as a bungling rhyme in poetry more ancient than the age of Shakespeare." Steevens.

*Present.* Act, as in III. 1. 60.

*Think no scorn.* Disdain.

*Hight.* "Is called (used as a characteristic archaism)." Schmidt. Cf. *Love's Labour's Lost*, I. 1. 171.

*Whereat, with blade*, seq. "Shakespeare ridicules the alliteration which the poetasters of his day affected. It was an exaggeration of the principle upon which Anglo-Saxon verse was constructed, and comes again under his lash in *Love's Labour's Lost*, IV. 2. 57-59, where Holofernes composes an *extemporal epitaph* on the death of the deer, which is intentionally alliterative: *I will something affect the letter*, for it argues facility." Wright

*Be to speak.* Cf. Abbot, Grammar, § 405.

*Sinister.* Left. Snout uses this because it rhymes with *whisper*.

*I see a voice.* Cf. III. 1. 82.

*Grace.* Used here as an appellation signifying high rank.

*Limander* . . *Helen.* Blunders for Leander and Hero,

*Shafalus* . . *Procrus*. Cephalus, Procris.

*Tide*. Betide.

*Mural*. Probably a pedantic and affected word used in the sense of wall.

*So wilful to hear*. On omission of *as*, cf. Abbott, Grammar, § 281.

*A lion fell, nor else*, seq. I am neither a dangerous lion nor a lioness.

*Were pity of my life*. Cf. Note under III. 1.

*Greatest error of all the rest*. This is an example of "confusion of two constructions in superlatives." Abbott, Grammar, § 409.

*Well-moused*. Well-shaken, torn, as a cat does a mouse.

*Thred and thrum*. Weaver's expression, meaning warp and filling.

*Passion*. Cf. *Hamlet*, II. 2. 587.

*Ace*. "A single point on a die; quibbling (here) with *ass*." Schmidt.

*Sisters Three*. The three Fates.

*Shore*. Shorn. The former is used instead of the latter so as to rhyme with *gore*.

*Bergomask dance*. A dance of the peasantry in Bergamo, Italy. They were exceedingly boorish and clownish, both in speech and in dancing.

*Palpable-gross play*. A *play* the grossness, stupidity of which is *palpable*.

*Screech-owl*. Cf. *Macbeth*, II. 2. 3, 4.

*Frolic*. Merry.

*To sweep the dust*, seq. Robin Goodfellow was supposed to help good housemaids and to punish indolent or inefficient ones.

*Dance it.* Cf. Abbott, Grammar, § 226.

*Bride-bed . . shall blessed be.* The blessing of the bridal bed was a part of the marriage ceremony.

*If we have unearned luck.* If we are lucky, beyond what we deserve.

*Scape the serpent's tongue.* If we have not been hissed.

*Give me your hands.* That is, applaud me.

Coleridge says of Puck's speeches, lines 378-397, 430-445: "Very Anacreon in perfectness, precision, grace and spontaneity! So far it is Greek; but then add, O! what wealth, what wild ranging, and yet what compression and condensation of English fancy! In truth, there is nothing in Anacreon more perfect than these thirty lines, or half so rich and imaginative. They form a speckless diamond." "Lectures on Shakespeare," Bohn's Edition, p. 292.

### III. Table of Acts and Scenes in which each character appears. Also, number of lines spoken by each character. Also, grouping of minor characters, to be read in a reading-club by one person.

No of  
Lines.

279	Bottom, I, 2; III, 1; IV, 1, 2; V, 1.
242	Theseus, I, 1; IV, 1; V, 1.
224	Oberon, II, 1, 2; III, 2; IV, 1; V, 1.
206	Puck, II, 1, 2; III, 1, 2; IV, 1; V, 1.
178	Lysander, I, 1; II, 2; III, 2; IV, 1; V, 1.
142	Demetrius, I, 1; II, 1, 2; III, 2; IV, 1; V, 1.
134	Quince, I, 2; III, 1; IV, 2; V, 1.
57	Flute, I, 2; III, 1; IV, 2; V, 1.
41	Egeus, I, 1; IV, 1.
24	Philostrate, V, 1.
23	Snout, I, 2; III, 1; V, 1.

- 15 Snug, **I**, 2; **IV**, 2; **V**, 1.  
 13 Starveling, **I**, 2; **III**, 1; **IV**, 2; **V**, 1.  
 1 "All," **I**, 2.  
 229 Helena, **I**, 1; **II**, 1, 2; **III**, 2; **IV**, 1.  
 165 Hermia, **I**, 1; **II**, 2; **III**, 2; **IV**, 1.  
 143 Titania, **II**, 1, 2; **III**, 1; **IV**, 1; **V**, 1.  
 52 Fairy, **II**, 1, 2.  
 36 Hippolyta, **I**, 1; **IV**, 1; **V**, 1.  
 6 Mustardseed, **III**, 1; **IV**, 1.  
 5 Peaseblossom, **III**, 1; **IV**, 1.  
 5 Cobweb, **III**, 1; **IV**, 1.  
 3 Moth, **III**, 1.  
     Hippolyta.       }  
     Moth.               }  
     Philostrate.       }  
     Mustardseed.       }  
     Cobweb.             }  
     Fairy.               }  
     Snug.                }  
     Peaseblossom.       }

#### IV. Questions.

##### ACT I.

1. What do Mr. Richard Grant White and Furness say of the Plot of this play ?

2. From whence did Shakespeare probably derive some hints for his Plot ?

3. What probably suggested the title of the play ?

4. Where does the action take place ?

5. At what time ?

6. How long does the action last ?

*Ans.* Four days, but only one night. It begins April 29th and ends May 1st.

7. Does Shakespeare in this and in other plays make a difference between dramatic time and natural time ?

*Ans.* Cf. pp. 47, 48. Also, Preface to Furness's edition of this play, pp. xxvii.-xxxiv.

8. Who were Theseus and Hippolyta ?
9. What was Shakespeare's usage in forming transitive verbs ?
10. Who was Philostrate ?
11. What command does Theseus give to him ?
12. What does Theseus say to Hippolyta about the way in which he will wed her ?
13. What group of four persons now enters ?
14. What does Egeus say about his daughter's lovers ?
15. Is this charge similar in some respects to that of Brabantio against Othello ?
- Ans.* Cf. *Othello*, I. 3. 60, seq.
16. Of what law of Athens does Egeus pray the enforcement ?
17. What does Theseus say to Hermia ?
18. What response does she make ?
19. What is said by the rival lovers to Egeus ?
20. What decision does Theseus announce ?
21. To what *business*, in which he must employ Demetrius and Egeus, does Theseus now refer ?
22. What description of the course of true love does Lysander give ?
23. Is this intended by Shakespeare to foreshadow the troubles of the two pairs of Athenian lovers ?
24. What plan for evading *the sharp Athenian law* does Lysander outline to Hermia ?
25. What reply does Hermia make ?
26. What is the significance of *Cupid's best arrow with the golden head* ?
27. By what else does Hermia *swear* to meet Lysander at the time and place he appoints ?

28. Who now enters ?

29. What does Helena say of Demetrius ?

30. What do Lysander and Hermia say to her about their plans for flight ?

31. What does Helena, in a soliloquy, reveal to us of her feelings and her plans ?

32. Has Shakespeare foreshadowed the entrance of the *Athenian youth* ?

*Ans.* Cf. I. 1. 11, seq.

33. Who now enter and what was the business of each man ?

34. In what work were they engaged ?

35. What comments does each man make on the part assigned him ?

36. How were women's parts acted on the Elizabethan stage ?

37. What meeting-place for the following night does Quince appoint ?

38. What is the meaning of *hold or cut bowstrings* ?

39. What other comic group does this one suggest ?

*Ans.* Dogberry and the Constables in *Much Ado About Nothing*.

40. What dramatic purpose does Shakespeare attain by making Lysander and Hermia, and also the *Athenian mechanicals*, leave the city ?

*Ans.* It enables him to remove the scene of the action from the city to the woods.

41. The characters in this play constitute four groups. What are they ?

*Ans.* I. Theseus and Hippolyta and their attendants. II. The two pairs of lovers. III. The *Athenian mechanicals*. IV. The Fairies.

42. Which of them have been introduced in Act I. ?

43. Have the causes of the action of the drama been clearly set forth in this opening act ?

44. What were those causes ?

*Ans.* I. The love of Lysander and Hermia for each other, which conflicts with the wish and determination of Egeus that Hermia shall marry Demetrius. II. The love of Helena for Demetrius, whom he rejects for Hermia. III. The betrothal of Theseus and Hippolyta, which necessitates the festivities for which the *Athenian mechanicals* are preparing.

45. Has the action been quite accurately and completely foreshadowed ?

*Ans.* Yes. Cf. I. 1. 132, seq.

## ACT II.

46. Where does the action of the drama take place during this and the two succeeding Acts ?

47. Why does Shakespeare make the change from the city of Athens to the woods ?

*Ans.* To enable him to transfer the action from real life to dreamland, to fairyland.

48. Who was Puck ?

*Ans.* Cf. II. 1. 32-42.

49. What kind of work did he do ?

*Ans.* Cf. II. 1. 42-57.

50. What was his special function ?

*Ans.* He was the jester at the fairy court. Cf. III. 2. 120, 121.

51. What was his special function in this drama ?

*Ans.* To assist in producing the comic effect.

52. What does the Fairy say of herself and her work ?

53. What is *a lob of spirits* ?

54. What statement of the estrangement between Oberon and Titania, and of its causes, does Puck give ?

55. Of whom is Titania jealous ?

56. With whom does Oberon charge Titania with being in love ?

57. What is the dramatic purpose of this reference by the king and queen of the Fairies to Theseus and Hippolyta ?

*Ans.* To make evident the close relation and strong influence of the latter upon the Fairies, who play so important a part in carrying forward the action of this drama. By means of it Shakespeare connects the mortals in the drama with the Spirits ; the natural with the supernatural.

58. What *progeny of evils*, caused by the *debate, dissension* between her and Oberon, does Titania describe ?

59. What demand does Oberon make of Titania as the price of reconciliation ?

60. What is Titania's answer ?

61. What threat against Titania does Oberon make in retaliation for her refusal to yield to his demand ?

62. What is the dramatic purpose of this ?

*Ans.* To foreshadow the joke and all its consequences, which Oberon plays on Titania.

63. Upon what mission does Oberon now send Puck ?

64. Is it generally believed that Shakespeare in the words *imperial votaress*, seq., refers to Queen Elizabeth?

65. What details does Oberon give of his plan to torment Titania for the *injury* she has done him?

66. What is the dramatic function of the *juice* of the flower *love-in-idleness*?

*Ans.* By means of it, as used by Puck, Shakespeare effects the Complication of the drama.

67. Has this interview between Demetrius and Helena been foreshadowed?

*Ans.* Yes. Cf. I. 1. 226, seq.

68. What expression of her feeling toward Demetrius does Helena make?

69. What does Demetrius say in reply?

70. After Demetrius' exit, what avowal of her purpose does Helena make?

71. What comment thereon does Oberon make?

72. What does Puck bring to Oberon?

73. What does Oberon say he will do with *the juice* of this flower?

74. What flowers does Oberon mention as growing on the *bank* where *sleeps Titania some time in the night*?

75. What command in reference to Demetrius does Oberon give Puck?

76. What dramatic purpose has Shakespeare accomplished by bringing Demetrius and Helena into the wood where are Oberon and Puck?

*Ans.* He has brought into still closer and more intimate relation the mortals in this play with the Fairies; the natural with the supernatural.

77. What is a *roundel*?

78. What were the *offices* of the Fairies, as described by Titania?

79. Who was Philomel?

80. What does Oberon do to Titania and what does he say when doing it?

81. Has Shakespeare foreshadowed this action of Oberon?

*Ans.* Cf. II. 1. 176, seq.

82. What pair of lovers now enter?

83. Has Shakespeare foreshadowed this appearance of Lysander and Hermia in the woods?

*Ans.* Cf. I. 1. 208-224.

84. What do Lysander and Hermia say?

85. What do they do?

86. What commission of Oberon's does Puck now attempt to execute?

*Ans.* Cf. II. 1. 259-268.

87. What mistake does Puck make?

88. What is the dramatic purpose of this?

*Ans.* To increase still further the Complication of the drama.

89. Who now enter?

90. What is Shakespeare's purpose in making Demetrius' effort to escape from Helena successful?

*Ans.* To leave Helena alone, so that Lysander, on awaking, should see only her and fall in love with her.

91. What does Helena say in a soliloquy?

92. Has the juice of the flower which Puck pours on Lysander's eyes produced the effect Oberon said it would?

93. What does Lysander say to Helena ?

94. How does Helena receive his avowal of love ?

95. Has Lysander's passion for Hermia changed from love to hate ?

96. What does Hermia say on awaking and finding herself forsaken ?

97. Has the Complication of the drama still further progressed ?

### ACT III.

98. What is the dramatic nature of the rehearsal of the *hempen home-spuns* ?

*Ans.* It is a comic interlude.

99. What ulterior purposes does Shakespeare effect by it ?

*Ans.* I. He travesties his own art, the histrionic.

II. He makes evident the fact that in the actor's art imagination is necessary.

100. What is a *parlous fear* ?

101. What does Quince mean when he says *the prologue shall be written in six and eight* ?

102. What comment does Puck make on the rehearsal ?

103. What effect does he have on the actors ?

104. How is Bottom made up ?

105. How, and by whom, was the *ass's nose* put on him ?

*Ans.* Cf. III. 2. 13, seq.

106. What is the dramatic purpose of this act of Puck ?

*Ans.* It aids very materially in increasing the Complication of the drama.

107. What effect is produced by Bottom's appearance with the *ass's nose*?

*Ans.* Cf. III. 1. 93 ; III. 2. 19-34.

108. After Snout and Quince have returned, what comment do they make on Bottom's make-up?

109. What does Bottom say?

110. What does he do?

111. Does the *juice* from the flower produce on Titania the effect Oberon predicted?

112. What does she say to Bottom?

113. What comment on *reason and love* does Bottom make?

114. What commands to her Fairies, relating to Bottom, does Titania give?

115. What does Bottom say to those Fairies?

116. Why does Shakespeare make Titania, the Fairy queen, fall in love, not with a mortal, even a *hempen home-spun* one, but with an ass?

*Ans.* To make her mistake more radical, and, therefore, more forceful and more comic.

117. What report does Puck make to Oberon of the result of the juice of the flower on Titania?

118. Also, of its effect on *the Athenian's eyes*?

119. Of what does Hermia accuse Demetrius?

120. What does he reply?

121. On her exit what does he do?

122. Does Oberon now discover Puck has made a mistake?

123. What was that mistake?

124. What measures does he immediately take to correct that mistake?

125. What command does Oberon give to the *Flower of this purple dye*?

126. What report does Puck bring to Oberon?

127. What comment does he make on the lovers?

128. Who now enter?

129. Has Puck brought Helena near the sleeping Demetrius?

130. Is Lysander still engaged in making love to her?

131. Does she still think he is doing so for *merri-ment*?

132. Who now awakes and sees Helena?

133. Has the juice from the flower changed radically his feelings toward Helena?

134. How does Helena now receive his protestations of love?

135. What dispute now takes place between Lysander and Demetrius?

136. What change in them has Shakespeare wrought?

*Ans.* From being rival lovers of Hermia they have forsworn her and become rival lovers of Helena.

137. What reproaches does Hermia utter against Lysander?

138. Does Helena think Hermia is jesting, and that she is *one of this confederacy*, formed to make sport of her?

139. What does she say to Hermia, and what reply does Hermia make?

140. Do Lysander and Demetrius become involved in the war of words?

141. Does Lysander utterly repudiate and reject Hermia ?

142. Does Helena still believe Hermia and Lysander and Demetrius are all insincere and are pretending to quarrel for the sole purpose of making sport of her ?

143. What bitter reproaches does she heap on Hermia ?

144. What description of Hermia does Helena give ?

145. What does Lysander add to that ?

146. Are Lysander and Demetrius also angry with each other ?

147. What determination have they formed when they make their exit ?

148. What is the meaning of Hermia's charge against Helena, *all this coil is long of you* ?

149. Is the Complication of the Plot now complete ?

*Ans.* Yes.

150. Is this Scene (III. 2) the Climax of the drama ?

*Ans.* Yes.

151. From this time forward does everything in the drama tend to Resolution, the resolving of all the difficulties of the Plot ?

*Ans.* Yes.

152. For what negligence or wilful mistake of Puck does Oberon chide him ?

153. What excuse does Puck make ?

154. What opinion does he express ?

*Ans.* Cf. III. 2. 352, 353.

155. What measures does Puck, acting under orders from Oberon, now take to accomplish the Resolution of the drama ?

*Ans.* I. To prevent the duel between Lysander and Demetrius. II. To crush an *herb* into *Lysander's eyes*, and by that means to cause him to lose his infatuation for Helena and to regain his love for Hermia.

156. What was the ultimate effect of this ?

*Ans.* Cf. III. 2. 370-373.

157. What action does Oberon say he will take to release Titania's *charmed eye* from monster's view ?

158. What request of her will he make for *her Indian boy* ?

159. What do Puck and Oberon say, just before parting, in reference to *spirits* ?

160. What is the ultimate result of this ?

*Ans.* Cf. III. 2. 461-463.

#### ACT IV.

161. At the beginning of this Act what is Titania doing ?

162. Who attend on her and Bottom ?

163. What orders does Bottom give to the Fairies ?

164. What *music* does Bottom prefer ?

165. What does he desire *to eat* ?

166. What dramatic purpose does Shakespeare effect by this ?

*Ans.* By revealing Bottom's *mortal grossness*, it makes more manifest the contrast between him and Titania, *an airy spirit*, the result of which is to make

her infatuation for him the more monstrous and droll. It thus develops the comic.

167. What effect does Titania's *dotage* have on Oberon ?

168. What information about Titania's *changeling child* does Oberon give ?

169. What does Oberon do for Titania ?

170. Why does he and not Puck *release the fairy queen* ?

*Ans.* Because he and not Puck has cast the spell on Titania. Cf. II. 2. 26, seq. Shakespeare, therefore, by making Oberon release Titania preserves Symmetry and Balance.

171. What does Oberon order Puck to do for Bottom ?

172. What change takes place in Titania ?

173. Who now enter ?

174. When did Theseus, Hippolyta, Egeus last appear ?

175. At what time of the day do they now appear ?

176. Why does Shakespeare make them enter just as the day dawns ?

*Ans.* Because the night being ended the *Dream* of this *Midsummer Night* approaches its conclusion.

177. What is Shakespeare's purpose in making this reference to hounds and hunting ?

*Ans.* To preserve local color.

178. What does Hippolyta say of her hunting experiences with Hercules and Cadmus ?

179. Who are the *nymphs* upon whom the royal party now comes ?

180. What does Theseus say about Hermia ?

*Ans.* Cf. I. 1. 83-90.

181. What does Lysander say ?

*Ans.* Cf. I. 1. 156-178.

182. What change has taken place in Demetrius' feelings toward Helena ?

183. What statement of their experiences do the four lovers give ?

184. What does Bottom say about his dream ?

185. Has the Resolution of the drama made considerable progress in Sc. 1 of this Act ?

*Ans.* Yes. I. Titania has been cured of her infatuation for Bottom, and has been reconciled to Oberon. II. Lysander and Demetrius have returned to their first loves. III. Bottom has been re-transformed from an ass to an *Athenian mechanical*.

186. Where takes place the remaining part of the action of this drama ?

187. What do Bottom's fellow-actors say about his absence ?

188. What announcement does Snug make of the marriage of the *Duke*, and of the marriages of *two or three lords and ladies* ?

189. What directions does Bottom give to those who are to take part in the play ?

## ACT V.

190. What forms the subject of this Act ?

*Ans.* The festivities attending the weddings of Theseus and Hippolyta, and of the two pairs of Athenian lovers.

191. What does Theseus say of *These antique fables . . these fairy toys of these lovers* ?

192. Is this, and is it intended by Shakespeare to be, perfectly descriptive of this play ?

*Ans.* Undoubtedly.

193. What are the *sports that are ripe* ?

194. What play does Theseus select ?

195. What description of the actors does Philostrate give ?

196. What reasons does Philostrate give to Theseus to induce him not to select the play he did ?

197. Why does Theseus reject them ?

198. What does Theseus say to Hippolyta in answer to her objections ?

199. Is it probable that Quince's Prologue was intended by Shakespeare to be not only a Prologue to the play of the *Athenian mechanicals*, but also to his own play, in which he attempts to portray Fairyland, and to dramatize the *Dream of a Midsummer Night* ?

*Ans.* Yes.

200. What comments on Quince's *Prologue* do Ly-sander, Hippolyta, Theseus make ?

201. What criticism on the play does Hippolyta make ?

*Ans.* Cf. V. 1. 207.

202. What is Theseus' response thereto ?

*Ans.* Cf. V. 1. 208, 209.

203. Does Shakespeare in this describe accurately the attitude of mind toward a drama which students and spectators must maintain ?

*Ans.* Yes, undoubtedly. Cf. "Shakespeare. His Mind and Art," Dowden, pp. 61-63.

204. What amusing comments do the spectators of the play of the *Athenian mechanicals* make ?

205. What is a *Bergomask*?

206. What reply does Theseus make to Bottom's inquiry, *Will it please you to see the epilogue?*

207. With what words of Theseus does the human element in this drama cease?

208. What is the dramatic significance of his words, *'tis almost fairy time?*

*Ans.* They prepare for the entrance of the Fairies with which the play ends.

209. What, in conclusion, do Oberon, Titania, Puck say?

210. Are these concluding verses of the Fairies a part of the action of the drama, or are they an Epilogue?

*Ans.* An Epilogue.

211. Is this conclusion dramatically and poetically in perfect harmony with the play?

212. Does Shakespeare in this Act bring together all the four groups of characters who have carried forward the action?

\* \* \* \* \*

213. What is the nature of this play?

*Ans.* It is more a Masque than a drama. In it Shakespeare is more a poet than a dramatist. The Plot is very simple; there is little or no development of Character; there is very little portrayal of Passion; nor is there much dramatic movement. Hence, it is almost as difficult to analyze it as it would be to analyze the fragrance of a flower, the song of the bird. The play must be studied not so much in the bare light of facts as with the imagination. Cf. p. 164.

214. How does Shakespeare, in the words put into Puck's mouth, describe the play ?

*Ans.* Cf. V. 1. 411, 412.

215. In what other plays does Shakespeare introduce a Masque ?

*Ans.* *As You Like It*, V. 4. 114, seq.; *Henry VIII.*, I. 4. 64, seq.

216. What is the Main Action of this drama ?

*Ans.* The love affairs of the two pairs of Athenian lovers. *Vide* question 241.

217. What is the theme of the drama ?

*Ans.* *The course of true love never did run smooth*, seq. I. 1. 134.

218. What examples of Balance and Proportion are there in this play ?

*Ans.* Theseus *vs.* Hippolyta ; Lysander *vs.* Hermia ; Demetrius *vs.* Helena ; Oberon *vs.* Titania ; Pyramus *vs.* Thisbe.

Each pair of lovers *vs.* every other pair.

The *Athenian mechanicals vs.* the Fairies.

219. Shakespeare in his plays introduces three kinds of supernatural beings. What are they ?

*Ans.* Ghosts, Weird-Sisters, Fairies.

220. What is the nature of the Fairies ?

*Ans.* They are innocent, merry, full of sport. They love flowers and all beautiful things in Nature.

221. What other name did Titania have ?

*Ans.* Queen Mab.

222. What description of her does Mercutio give ?

*Ans.* Cf. *Romeo and Juliet*, I. 4. 53-94.

223. In what respects is Puck like, in what unlike Ariel ?

224. Does Shakespeare's portrayal of Ariel manifest more perfect technique and greater Art than his portrayal of Puck ?

*Ans.* Yes, undoubtedly.

225. Is the same true of his portrayal of the Spirits in the *Tempest* as compared with those in this play ?

226. Is this more than any other of the plays like the *Tempest* ?

227. Which is the more perfect of the two ?

*Ans.* The *Tempest*. That is the product of Shakespeare's genius when it was at its maturity.

228. How does Lysander compare, how contrast with Demetrius ?

229. Ditto, Hermia with Helena ?

230. How does Shakespeare's characterization of Bottom, as a comic portrayal of humble life, compare with that of Dogberry ?

231. In what other dramas has Shakespeare introduced a play within a play ?

*Ans.* *Hamlet*, *The Taming of the Shrew*.

232. What anachronisms are there in the play ?

*Ans.* He has presented English Fairies in combination with Theseus and Hippolyta, who belong to the mythic age of Greece. The *Athenian mechanicals* are very similar to English peasants in Shakespeare's day. "The play," says Wright, "is thoroughly English from beginning to end." Preface to his edition of the play, p. xv.

There are many minor anachronisms—e.g., *St. Valentine*, IV. 1. 138.

233. With what rites was May-day celebrated in England at the time of Shakespeare ?

*Ans.* Cf. "Folk-Lore of Shakespeare," Dyer, p. 287.

234. Ditto, Saint Valentine's day ?

*Ans. Ibid.*, p. 280.

235. Ditto, Midsummer-Eve ?

*Ans. Ibid.*, p. 206 ; also pp. 299-300.

236. Does Shakespeare in the play of the *Athenian mechanicals* satirize the players of his day, and as well the euphuism of the playwrights ?

237. In the comments of Theseus, Hippolyta, Ly-sander, Demetrius, does he satirize the audiences of the Elizabethan theatres ?

238. There is no Pathos in this play. Why ?

*Ans.* Because there is an absence of anything tragic.

239. What three forms of composition does Shakespeare use in this play ?

*Ans.* Prose, Blank-Verse, Rhyme.

240. What is his usual custom for the use of each of these forms ?

*Ans.* He expresses impassioned feeling by means of Blank-Verse—e.g., I. 1. 156-178.

When he is speaking of the practical affairs of life, in dealing with which there is an absence of intense emotion, he uses Prose—e.g., I. 2 ; IV. 1. 186 to end of the Scene. Here the lovers speak in Verse, the prosaic Bottom in Prose.

He frequently uses Rhyme as a repartee—e.g., I. 1. 180-223. Also, to express a settled determination, a mind made up—e.g., II. 1. 144-145 ; II. 1. 243, 244 ; IV. 1. 183, 184.

The Fairies speak and sing in a metre of their own.

On this subject, cf. "English Lessons for English People," Abbott and Seeley, pp. 147-149; "The Philosophy of Style," Herbert Spencer, pp. 30-32; "The Interpretation of Literature," Crawshaw, pp. 25-28, 70-76.

241. What are the Sub-Actions in this drama?

## V. Collateral Reading.

Illustrations of the Fairy Mythology of A Midsummer-Night's Dream, Halliwell-Phillips.

Fairy Mythology, Keightley, p. 325, seq.

Shakespeare Primer, Dowden, pp. 71, 72.

Fairy Mythology of Shakespeare, Ritson, pp. 173-217.

Shakespeare Commentaries, Gervinus. Translation of F. E. Bunnett, pp. 187-203.

Lectures on Shakespeare, Coleridge, Bohn's Edition, pp. 289-293.

William Shakespeare, Wendell, pp. 105-116.

Shakespeare, His Mind and Art, Dowden, pp. 59-64.

Comedy and the Uses of the Comic Spirit, George Meredith.

*Swifter than the Moon's Sphere*, II. 1. 7, and Shakespeare's Astronomy, F. J. Furnivall, Transactions New Shakespeare Society, 1877-1879, pp. 431-450.

The Women of Shakespeare, Louis Lewes, Translated by Helen Zimmern, pp. 156-159.

Characters of Shakespeare, Hazlitt, 1817, p. 128, seq.

Literature of Europe, Hallam, 1839, Vol. II., p. 387, seq.

Shakespeare Characters, Charles Cowden Clarke, 1863, p. 97, seq.

Introduction to Leopold Shakespeare, Furnivall, p. xxvi.

Hudson's Edition of this play, Introduction, p. 7, seq.

Lectures on Shakespeare, Schlegel. Translation of J. Black, 1815, Vol. II., p. 176, seq.

Shakespeare's Dramatic Art, Ulrici, Bohn's Edition, Vol. II., p. 72, seq.

Notelets on Shakespeare, Thoms. Chapter on Shakespeare's Elves and Fairies, pp. 35-112.

Curiosities of Literature, D'Israeli, Article on Masques.

On the subject of Masques, cf. English Dramatic Literature, Ward.

KING RICHARD THE THIRD



# KING RICHARD THE THIRD

## I. The Source of the Plot.

Shakespeare derived the history of Richard the Third, which he has dramatized in this play, from the Chronicles of Hall and Holinshed. They, in turn, are indebted for their facts to Sir Thomas More's "Life of Richard III." "The play," says Wright, "is the historical narrative [of Sir Thomas More, as incorporated by Hall and Holinshed in their Chronicles] dramatized, and the only scene of importance for which some hint has not been supplied in the history is the second scene of the first Act, in which Richard woos the widow of Prince Edward. This and the various appearances of the old Queen Margaret are introduced in defiance of historic truth and probability for the simple purpose of stage effect." Preface to the Clarendon Press Edition of the play, p. vi.

In the same Preface, pp. vii.-lvii., will be found, reprinted in full, all the parts of Hall's Chronicles used by Shakespeare.

Those from Holinshed can be found in "Shakespeare's Holinshed," W. G. Boswell-Stone, pp. 343-424. Mr. Boswell-Stone has

made a critical and exhaustive comparison of the Chronicle and the play.

All the passages from More, Hall, and Holinshed illustrative of the play can be found in Rolfe's Edition of *Richard III.*, pp. 167-180.

At the time Shakespeare wrote his play there were two other dramas on this subject—one in Latin, by Dr. Thomas Legge, *Richardus Tertius*; the other in English, *The True Tragedie of Richard the Third*, seq. It is not likely that Shakespeare made any use whatever of the former. There is one line, and only one, in the latter—viz., Richard's exclamation, *A horse, a horse, a fresh horse*, which is like a line in Shakespeare's play. In V. 4. 7, 13, Shakespeare puts into Richard's mouth the words: *A horse! a horse! my kingdom for a horse!*

The former of these plays can be found in Hazlitt's "Shakespeare's Library," Part II., Vol. I., pp. 135-220. The latter is in the same volume, pp. 51-129; also in the Doubleday and McClure Edition of this play.

## II. Explanatory Notes.

### ACT I.

#### SCENE 1.

"In point of time, the play begins immediately after the conclusion of the *Third Part of Henry VI.* Henry's murder by Richard took place in the Tower on the night of Tuesday, the 21st of May, 1471; his body was brought to St.

Paul's on the eve of Ascension Day, and on the following morning—that is, on Ascension Day itself—he was conveyed to Chertsey to be buried there. The play, therefore, opens on Ascension Day, which in 1471 was on May 23; unless we suppose that the first and second scenes were on different days, in which case the play begins on May 22." Wright.

In the first Act Shakespeare does not dramatize the events in the order in which they occurred. The arrest and murder of Clarence took place in 1478. The funeral of Henry VI., which follows this in the drama, took place in 1471.

In studying the play, it must constantly be borne in mind that Shakespeare was writing not a history, but a drama. Cf. p. 146.

Richard was born October 2, 1452. He was created Duke of Gloucester in 1461.

*Sun.* "The quartos have *sonne* and the folio *Son*. There may be a play upon the word, and there is certainly an allusion to the heraldic cognizance of Edward IV., which was a *sun*, in memory of the three suns that are said to have appeared at the battle of Mortimer's Cross when he defeated the Lancastrians." Rolfe.

*Alarums.* The trumpet call or beat of drum by which the attack of an enemy was announced.

*Measures.* Dances, which were stately and formal. Cf. *Romeo and Juliet*, I. 4. 10; *Richard II.*, I. 3. 291, seq.; *Much Ado*, II. 1. 80.

*Barbed steeds.* Steeds harnessed and armed, ready for battle.

*Fearful adversaries.* Adversaries to be dreaded, feared.

*He.* War.

*Ambling.* Moving "affectedly, as in a dance." Schmidt.

*Feature.* "The whole exterior personal appearance; not as now confined to the countenance." Wright.

*Dissembling nature.* Nature that gives a false appearance or form. Cf. II. 1. 8.

*Deform'd, unfinish'd,* seq. Holinshed's description of Richard is: "Litle of stature, ill featured of limmes, crooke backed, his left shoulder much higher than his right, hard fauoured of visage, and such as is in states called warlie, in other men otherwise."

*Lamely and unfashionable.* On the ellipsis of the adverbial inflection in *unfashionable*, cf. Abbott, Grammar, § 397.

*Halt.* Limp.

*Piping time of peace.* "The pipe and tabor were signs of peace, as the drum and fife were symbolical of war." Wright. Cf. *Much Ado*, II. 3. 13-15.

*Descant.* To comment.

*Induction's dangerous.* Beginnings that are full of danger. Cf. IV. 4. 5.

*Mew'd up.* Imprisoned. Cf. line 132; also *Mid. Night's Dream*, I. 1. 71.

*A prophecy.* An account of this *prophecy* is given by both Holinshed and Hall.

*Belike.* Likely.

*Cross-row.* The alphabet. Nares says: "So

called, according to some, from the cross anciently placed before it, to indicate that religion was the chief end of learning; or, as others say, from a superstitious custom of writing the alphabet in the form of a cross by way of charm."

*Toys.* Fancies, imaginings. Cf. *Hamlet*, I. 3. 6; *Othello*, III. 4. 156.

*My Lady Grey.* Widow of Sir John Grey. She was five years older than Edward, to whom she was married privately on May 1, 1464.

*Tempers him.* Influences. Cf. *Two Gentlemen of Verona*, III. 2. 64.

*Worship.* Honor, dignity.

*Our way.* The best plan for us to pursue.

*O'er-worn widow and herself.* The Queen and Mistress Shore.

*Gossips.* Cf. p. 268.

*Straitly given,* seq. Given strict orders.

*Were best.* Cf. Abbott, Grammar, §§ 230, 352.

*Abjects.* Slaves.

*King Edward's widow.* Gloucester's contemptuous reference to the Queen.

*Enfranchise.* Cf. p. 116.

*Lie for you.* Shakespeare makes a double play on the word. I shall be imprisoned for you, and, if necessary, I shall falsify for you. Cf. line 148.

*Fear him.* Fear for him.

*By St. Paul.* Richard's favorite oath. Cf. I. 2. 36, 41; I. 3. 45; III. 4. 78; V. 3. 216.

*George.* Duke of Clarence.

*Warwick's youngest daughter.* "Anne Neville, betrothed, if not married, to Edward, Prince of

Wales, son of Henry VI. Cf. *III. Henry VI.*, III. 3. 242 ; IV. 1. 118.

*I kill'd her husband.* Cf. *III. Henry VI.*, V. 5.

*The which.* Cf. Abbott, Grammar, § 270.

*Another secret close intent.* His purpose to secure the throne.

*By marrying her*, seq. Cf. Abbott, Grammar, § 425.

#### SCENE 2.

*Obsequiously.* As befits the funeral rites.

*Key-cold.* A proverbial expression to denote extreme cold. Cf. *The Rape of Lucrece*, 1774.

*Invoke.* Invoke.

*Windows.* "Metaphorically applied to wounds, not the usual and natural passage." Schmidt.

*Hap.* Fortune.

*Prodigious.* Monstrous. Cf. *Mid. Night's Dream*, V. 1. 419.

*Unhappiness.* "The active capacity for mischief. Anne wishes that the child which shall succeed to the father's power of doing mischief may be marked at its birth as a monster." Wright. Cf. *Much Ado*, II. 1. 361.

*Advance.* Raise. Cf. V. 3. 264.

*Halberd.* "A battle-axe fixed to a long pole." Schmidt.

*Curst.* Shrewish. Cf. *Mid. Night's Dream*, III. 2. 300 ; *Taming of the Shrew*, I. 1. 185 ; I. 2. 70, 128 ; II. 1. 187.

*Exclaims.* Outcries. Cf. IV. 4. 135 ; also Abbott, Grammar, § 451.

*Presence that exhales*, seq. Reference is to the be-

lief, at that time prevalent, that the wounds of a murdered person bled afresh in the presence of the murderer.

*Quick.* Alive. Cf. *Hamlet*, V. 1. 137; Acts x. 42; Hebrews iv. 12.

*Butchered.* "It is worth while to draw attention, once for all, to the unusual number of instances in this play in which the participial termination *ed* is accentuated." Wright.

*By circumstance.* By a detailed statement. Cf. line 80.

*Diffus'd infection.* This phrase is meant by Anne to be an antithesis to Gloucester's *divine perfection*. The meaning may be "shapeless," Schmidt; "irregular, uncouth," Johnson.

Note the frequent antitheses in this conversation between Anne and Gloucester.

*Current.* Having currency, of real value.

*Edward's hand.* Edward helped to murder the young prince. Cf. *III. Henry VI.*, V. 5.

*Foul throat, thou liest.* Cf. pp. 24, 77.

*Holp.* Helped.

*Betide.* "Happen to, befall." Schmidt. Used again in I. 3. 6, intransitively. It there means, to become.

*Cause, and . . effect.* Used here "as a comprehensive phrase to denote the whole of any action from beginning to end, and Anne, perhaps, means to imply that the murder of Henry and his son was altogether the work of Richard, who was both prompter and executioner." Wright. For a similar play upon words, cf. *Hamlet*, II. 2. 101-103.

*Basilisks.* A fabulous creature whose look was supposed to be deadly. Cf. *Cymbeline*, II. 4. 107 ; III. *Henry VI.*, III. 2. 187.

*Remorseful.* Pitiful, compassionate.

*Smoothing.* Flattering.

*Presently.* Immediately.

*Crosby House.* Built in 1466 by Sir John Crosby. After his death, in 1475, it became the residence of Richard when Duke of Gloucester. It is still standing.

*Expedient.* Expeditious.

*Tressel and Berkeley.* It is not known who these men were.

*All the world to nothing.* On the one side *All the world*, on the other *nothing*, and yet to win her.

*Some three months since.* "Three weeks would have been nearer the mark. The battle of Tewksbury was fought on the 4th of May, 1471, and Henry's body was taken to Chertsey on Ascension Day, May 23." Wright.

*Debase.* Lower. Rolfe has *abase*.

*The golden prime.* The early part of life.

*All not equals.* Cf. Abbott, Grammar, § 305.

*A beggarly denier.* A coin of very small value. Cotgrave says it was "valued at the tenth part of an English penny."

*At charges.* At the expense of.

*Entertain.* Employ.

*Turn yon fellow,* seq. Bury.

### SCENE 3.

*Brook it ill.* Bear it ill.

*Quick.* Lively.

*Nor none.* Cf. Abbott, Grammar, § 406.

*Determined, not concluded,* seq. Decided, but not officially announced.

*Miscarry.* Reference is to his impending death.

*Countess Richmond.* "Margaret, daughter of John Beaufort, first Duke of Somerset. Her first husband was Edmund Tudor, Earl of Richmond, by whom she had one son, afterward King Henry VII.; her second was Sir Henry Stafford (uncle to the Duke of Buckingham in this play); and her third the Lord Stanley, who is here addressed."—Rolfe.

*But now.* Just now. Cf. *Merchant of Venice*, III. 2. 169–171.

*Atonement.* Reconciliation.

*Warn.* Summon.

*Cog.* Cheat.

*Silken.* Foppish, effeminate.

*In all this presence.* Of those who are here present.

*Lewd.* Base.

*Makes him to send.* Of his own free-will sends.

*Noble.* A gold coin, worth 6s. 8d. Note the pun on *ennoble*, *noble*.

*Hap.* Fortune.

*Suspects.* Suspicious.

*The mean.* The cause. The quartos have *cause* instead of *mean*.

*Marry.* "An exclamation supposed to have been derived from the name of the Holy Virgin." Schmidt. Here used to express indignant surprise. Note the pun on the word.

*Baited.* Harassed, as if attacked by dogs. Cf. *Twelfth Night*, III. 1. 130.

*Adventure.* Risk.

*Grey.* Sir John Grey. He commanded Margaret's cavalry.

*Margaret's battle,* seq. Second battle of St. Alban's, fought February 17, 1461. So called because Margaret was victorious.

*Poor Clarence,* seq. Cf. *III. Henry VI.*, V. 1. Clarence was the son-in-law of Warwick.

*On Edward's party,* seq. On Edward's side.

*Childish-foolish.* Compound adjective. Cf. Abbott, Grammar, § 2.

*Cacodæmon.* Evil spirit.

*Hear me, you wrangling,* seq. "Steevens observes with great justice: 'Surely the merits of this scene are insufficient to excuse its improbability. Margaret bullying the court of England in the royal palace is a circumstance as absurd as the courtship of Gloucester in a publick street.'" Wright.

*Pill'd.* Pillaged, robbed.

*Gentle villain.* Margaret uses *gentle* ironically.

*Mak'st.* Doest. Cf. *Hamlet*, I. 2. 164. Note the pun on *mak'st*, *marr'd*. Cf. *Love's Labour's Lost*, IV. 3. 190-192.

*Scorns.* Jibes, taunts. Cf. *Hamlet*, III. 1. 70.

*Clout.* A piece of cloth or linen.

*Plagu'd.* Punished.

*Northumberland . . wept.* Cf. *III. Henry VI.*, I. 4, 150.

*Stall'd.* Installed.

*Unlook'd.* "Unlooked in the sense of *unlooked for* is peculiar to this play." Wright.

*Elvish-mark'd.* Having disfiguring marks on thee, put there by some fairy.

*Hog.* Reference is to the white boar which was on Richard's armorial bearings. Other references in the play to the same subject are III. 2. 11; IV. 5. 2; V. 2. 7.

*The slave of nature.* This is a contemptuous expression, and probably means very debased.

*Rag of honour.* An expression of contempt.

*Vain flourish,* seq. "Mere empty ornament of that rank which is rightly mine." Wright.

*Bottled.* Swollen. Full of venom.

*Bunch-back'd.* Hump-backed.

*Malapert.* Pert, saucy.

*Fire-new.* Brand-new, like ■ coin newly struck.

*Aery.* The brood of an eagle.

*Sun . . son.* Note the pun. Cf. *Romeo and Juliet*, III. 5. 127.

*My charity.* "The charity shown me." Rolfe.

*Now fair befall thee.* May good fortune betide thee. Cf. III. 5. 47.

*Respect.* Care for, regard as of any importance. Cf. *Julius Cæsar*, IV. 3. 69.

*Soothe.* Flatter.

*Frank'd up.* A *frank* was "an enclosure for swine, ■ sty." Schmidt.

*Scath.* Harm, injury. "Catesby, who now enters and plays such a conspicuous part in the drama, was Sir William Catesby, of Ashby St. Leger, who was Sheriff of Northampton 18 Edward IV., and under Richard was Chancellor of the Exchequer,

and either Attorney-General or Speaker of the House of Commons." Wright.

*Set abroach.* 'Started, caused. Cf. *Romeo and Juliet*, I. 1. 111.

*Gulls.* Dupes.

*Piece of Scripture.* Cf. *Merchant of Venice*, I. 3. 99-103.

*Your eyes drop mill-stones*, seq. "A proverbial expression to *weep mill-stones* = not to weep at all, to remain hard and unfeeling as a stone." Schmidt.

#### SCENE 4.

*Heavily.* Sadly.

*Faithful man.* A man who has faith, a believer, not an infidel. Cf. *Merchant of Venice*, II. 4. 38.

*Burgundy.* "After the battle of Wakefield, where their father was slain, Richard and Clarence, with their mother, found refuge at the court of the Duke (of Burgundy); and when the Duchess of Clarence died there was an attempt made to bring about a marriage between Clarence and the heiress of Burgundy." Wright.

*Unvalued.* Invaluable.

"Clarence's dream," says Schlegel, "proves the omnipotence of the poet's fancy."

*The melancholy flood.* The river Styx.

*That sour ferryman.* Charon.

*Warwick*, seq. Cf. *III. Henry VI.*, V. 1.

*Fleeting.* Fickle.

*A shadow like an angel.* Cf. *III. Henry VI.*, V. 5.

*No marvel . . . though*, seq. No wonder if.

*In me.* On me. Cf. line 28.

*My guiltless wife.* Isabel, eldest daughter of Warwick. She died December 12, 1476.

*For unfelt imaginations,* seq. In place of imaginings which are not real, *they often feel a world of restless cares.*

*A point of wisdom.* It would be wise in you to do so.

*I'll not meddle with it,* seq. "Very noteworthy, as a point of high dramatic art in harmony and unity of moral aim, is the occurrence of a speech upon conscience here from a rough fellow like this murderer, and the occurrence of another upon conscience afterwards from the royal hero-villain of the play (V. 3. 179 fol.). Compare the diction of the two speeches, the profound ethical lesson contained in the two speeches, and the perfectly characteristic and poetic appropriateness of each of these two speeches, and then say whether our Shakespeare be not indeed a writer to learn from and to glory in." Clarke.

*Take the devil,* seq. Listen to, be controlled by the devil, and *believe not* conscience.

*A tall fellow.* Brave, daring fellow.

*Costard.* A humorous expression for the head.

*Quest.* Inquest, jury.

*Convict.* Convicted.

*By course of law.* "The Act for Clarence's attainder was passed in the 17 Edward IV., and on February 8, 1477-78, the Duke of Buckingham was appointed Lord High Steward of England, to see the sentence carried out. Clarence's death was on February 18." Wright.

*Erroneous vassals.* Mistaken, misled servants.

*Receive the sacrament.* You took an oath to fight for the house of Lancaster.

*Gallant-springing.* "Putting forth the fair promise of his youth." Wright. The same figure is employed in *III. Henry VI.*, II. 6. 46-51.

*Mill-stones.* Vide note under Sc. 3.

*Labour.* Work for.

*Come thou on my side.* Addressed to the 2d *Murderer*, whose conscience was the more sensitive.

## ACT II.

### SCENE 1.

*Embassage.* Message.

*Dissemble not*, seq. Do not merely conceal your hatred, but *swear your love*.

*Dally.* To trifle, to play. Cf. *I. Henry IV.*, V. 3. 57.

*Embracements.* Embraces.

*Hardly borne.* Is taken ill.

*My noble cousin Buckingham.* Buckingham's grandmother and Richard's mother were sisters.

*Lord Grey.* The queen's second son by her first husband.

*Too lag.* Too tardily.

*Nearer in bloody thoughts*, seq. Reference is to the Queen's kindred. Cf. *Macbeth*, II. 3. 146.

*The forfeit*, seq. The life of Stanley's servant has become *forfeit* or forfeited by his murderous deed. Stanley now prays to the king that that servant's life may be saved.

*Lap.* Wrap.

*Thin.* Thinly covered.

*Hastings.* He was Lord Chamberlain.

## SCENE 2.

“The two children of Clarence were Edward Plantagenet, Earl of Warwick, who was beheaded by Henry VII., November 21, 1499, and Margaret Plantagenet, afterwards Countess of Salisbury and mother of the famous Cardinal Pole. She suffered the same fate as her brother May 27, 1541. The Duchess of York was Cicely Neville, daughter of Ralph, Earl of Westmoreland.” Wright.

*Cousins.* This term describes those who are not in the closest degrees of relationship. The children of Clarence are grandchildren of the Duchess of York. Cf. II. 4. 9.

*Incapable.* Not yet old enough to understand.

*Visor.* The upper part of the helmet, which covered the forehead and eyes.

*Two mirrors, seq.* The Duchess refers to Edward and Clarence.

*One false glass.* Gloucester.

*Reduce.* Bring back. Cf. V. 5. 36.

*Parcelled.* Divided among them, each one having a part. The griefs of the Duchess were *general*—i.e., included them all.

*Cloudy.* Sullen. Cf. *Macbeth*, III. 6. 41 ; *I. Henry IV.*, III. 2. 83.

*Me seemeth.* To me it seemeth.

*Fet.* The quartos have *fetch'd*.

*Harm apparent.* Harm that appears, that really is.

*Censures.* Judgments, opinions.

*Sort occasion.* Seek occasion.

*Consistory.* Any council or solemn assembly.

### SCENE 3.

*I promise you.* I assure you.

*Seldom comes the better.* A proverbial expression.

*Land . . govern'd . . child.* Cf. Ecclesiastes x. 16.

*Nonage.* Minority. During his minority there is *hope of government* in his *council*. When he attains his majority he himself shall then *govern well*.

*Haught.* Haughty.

*Sort it so.* Ordain it so.

*Cannot reason almost.* Can hardly reason with, seq.

*Proof.* Experience.

### SCENE 4.

*Gracious.* Full of grace, goodness.

*Gnaw a crust,* seq. Gloucester, so the rumor was, was born with teeth. Cf. *III. Henry VI.*, V. 6. 75.

*Parlous.* Dangerous. A corruption of perilous.

*Shrewd.* Shrewish, sharp-tongued. Cf. *Mid. Night's Dream*, III. 2. 323.

*Pitchers have ears.* A common proverb, quoted again in *The Taming of the Shrew*, IV. 4. 52. Means "we may be overheard." Schmidt.

*To jut.* To encroach upon.

*To joy and weep,* seq. *To joy over their gain*, to weep over their loss. Cf. *Macbeth*, I. 3. 60, 61.

*To sanctuary.* To Westminster. *Vide* note under III. 1.

*So betide to me.* Whatever happens to me I shall be loyal to you.

## ACT III.

## SCENE 1.

“The Lord Mayor met the young king at Hornsey Park, on Sunday, 4 May, 1483.” Wright.

*Cardinal Bouchier.* He “was made a cardinal and elected Archbishop of Canterbury in 1464. He died in 1486.” Malone.

*Your chamber.* The city of London.

*Cousin.* Vide note under II. 2.

*Distinguish of a man.* Cf. *Hamlet*, III. 2. 69.

*God he knows.* Cf. I. 3. 212; III. 1. 26. On insertion of pronoun, cf. Abbott, Grammar, § 243.

*Jumpeth.* Coincides with.

*Slug.* Cf. *Comedy of Errors*, II. 2. 196: “Dromio, thou drone, thou snail, thou slug, thou sot.”

*Perforce.* By force.

*Peevish.* Childish.

*Sanctuary.* “A sacred place. Especially a sacred asylum affording protection from any persecution.” Schmidt.

*Senseless-obstinate.* Your obstinacy is without reason. On Compound Words, cf. Abbott, Grammar, §§ 428-435.

*Weigh it but with the grossness,* seq. Meaning is uncertain. Rolfe thinks Verplanck’s explanation is the most satisfactory: “Examine it with the plainness and simplicity of our times—not ceremoniously and traditionally, with reference to strict religious usages and old customs.”

*I do not like*, seq. Of all places I dislike the Tower the most.

*Did Julius Cæsar build?* seq. "Some write that Iulius Cæsar builded in this lande the Castels of Douer, of Canturburie, Rochester and the Towre of London, seq." Stow's *Chronicles*, ed. 1580, p. 34.

*Re-edified*. Rebuilt.

*Retail'd*. Related, retold.

*Without characters fame lives long*. *Characters*, "used quibblingly in its sense of written signs, and in its sense of marked dispositions, referring apparently to Julius Cæsar's renown, and really to the young prince's cleverness." Clarke. Gloucester here *moralizes* (i.e., deduces) *two meanings in one word*.

*The formal Vice, Iniquity*. In the old Moralities he was the counterpart of the Harlequin on the modern stage. Shakespeare refers to him in *Hamlet*, III. 4. 98; *Twelfth Night*, IV. 2. 134; *II. Henry IV.*, III. 2. 343, and elsewhere.

*Lightly*. Generally, commonly.

*Too late*. Too lately.

*Beholding*. Beholden, indebted.

*I weigh it lightly*. I do not attribute much value to it.

*Like an ape*. "The reproach seems to consist in this: at country shows it was common to set the monkey on the back of some other animal, as a *bear*. The Duke, therefore, in calling himself *ape* calls his uncle *bear*." Johnson.

*Sharp-provided wit*. Keen, quick, ready wit.

*Clarence' ghost*. On omission of the *s*, cf. Abbott, *Grammar*, § 471.

*Incensed.* Instigated.

*Parlous.* Dangerous.

*Divided councils.* "That is, a private consultation, separate from the known and public council." Johnson. Cf. III. 2. 20.

*Let blood.* Murdered. Cf. III. 2. 50 ; also *Julius Cæsar*, III. 1. 152.

*Mistress Shore.* She became Hastings' mistress after the death of Edward IV.

*The movables.* Cf. *Richard II.*, II. 1. 162 : "The plate, coin, revenues, and movables."

*Kindness.* *Willingness*, as quartos have it.

## SCENE 2.

*The boar hath rased*, seq. Vide note under I. 3.

*Without instance.* Without cause.

*To the death.* Even if the result of my refusal be death.

*They . . their.* Cf. Abbott, Grammar, § 243.

*Packing.* Cf. I. 1. 146.

*His head upon the bridge.* Reference is to the custom of exposing upon London Bridge the heads of those who have been executed.

*The holy rood.* The cross or crucifix.

*I misdoubt.* Mistrust.

*Wot.* Know. What do you know ?

*A pursuivant.* A messenger or attendant upon a herald.

*Gramercy.* From the French, *Grand merci*, much thanks.

*Sir John.* The title *Sir* was applied to priests and curates. Cf. *Twelfth Night*, IV. 2.

*Will content you.* Will satisfy you. Cf. *Othello*, III. 1. 1.

## SCENE 3.

*Closure.* Enclosure.

*Richard the Second here, seq.* Cf. *Richard II.*, V. 5.

*Margaret's curse.* Cf. I. 3. 210, seq.

*Then curs'd she Buckingham.* A mistake. Margaret, when cursing Rivers and Hastings, exempted Buckingham. Cf. I. 3. 280-284.

*Expiate.* "As *expiate* is now used to express 'to annul by atonement, to cancel by reparation, to blot out by making redress,' so we think the word is here used for 'annulled, cancelled, ended.'" Clarke. On the form of the word, cf. Abbott, Grammar, §§ 342.

## SCENE 4.

Hall states the meeting described in this scene took place on June 13, 1483, at 9 o'clock in the morning.

*Is all things, seq.* Cf. Abbott, Grammar, § 335.

*Wants but nomination.* All that is lacking is the specification of the time.

*Inward.* Intimate.

There are several slight differences between the text of this scene in the folios and that in the quartos. This applies in some degree to the whole play.

*Your cue.* Cf. pp. 9, 272.

*My lord of Ely.* John Morton, Bishop of Ely, and afterward Archbishop of Canterbury.

"The incident of the strawberries, which is related by More, shews that Richard affected to be in

an unusually good humour that morning." Wright. Cf. lines 49-60 following.

*Marry, and will*, seq. "*Marry*, to affirm anything, = indeed, to be sure." Schmidt.

*Prolonged*. Delayed.

*Livelihood*. Liveliness, animation. The quartos have *licklehood*, which Wright explains as "sign from which any probable inference could be drawn." It is so used in *All's Well*, I. 3. 128.

*Arm*. Cf. III. *Henry VI.*, III. 2. 154-156.

*Fond*. Foolish, confiding.

*Foot-cloth horse*. The *foot-cloth* was a covering that came down nearly to the feet of the horse. Horses so caparisoned were used only for quiet riding. Hence the stumbling of Hastings' horse was significant.

*The priest*. Cf. III. 2. 107.

*Is lighted*. Has alighted upon.

*Fearfull'st*. Cf. Abbott, Grammar, § 473.

## SCENE 5.

*Distraught*. Distracted.

*Wagging*. Moving.

*Attainder of suspect*. Suspicion.

*Covert'st*. Most secret.

*Fair befall*. Vide note under I. 3.

*Would have had you heard*, seq. Cf. Abbott, Grammar, § 411.

*Haply*. Perchance.

*And to that end*, seq. "*And* is frequently found in answers in the sense of *you are right and*, or *y<sup>e</sup>s*

*and, the yes being implied, seq.*" Abbott, Grammar, § 97.

*Post.* Haste.

*Meetest vantage.* Fittest opportunity.

*A citizen.* Burdet, a Warwickshire squire. He was beheaded for ■ hasty speech.

*Luxury.* Lust.

*Baynard's Castle.* This was Richard's residence. It stood on the north bank of the Thames, between Paul's Wharf and Blackfriars.

*To take some privy order.* To give some privy order. Cf. IV. 2. 54.

#### SCENE 6.

*Seen in thought.* In silence. Not spoken of.

#### SCENE 7.

*His contract with Lady Lucy.* "Lady Lucy was Elizabeth Lucy, the daughter of one Wyatt, and the wife of one Lucy, who had been a mistress of the King before his marriage. In order to prevent this marriage, his mother alleged that there was a contract between him and Dame Lucy; but on being sworn to speak the truth, she declared that the King had not been affianced to her, though she admitted his intimacy with her." Malone.

*Statuas.* Cf. *Julius Cæsar*, II. 2. 76.

*Intend.* Pretend.

*Descant.* Vide note under I. 1.

*As I can say nay to thee, seq.* If you can play your part as well as I can, seq.

*The leads.* "That is, the flat roof covered with lead." Rolfe.

*I dance attendance.* I am waiting for admission.

*Love-bed.* Sofa. The quartos have *day-bed*. Cf. *Twelfth Night*, II. 5. 54.

*God defend.* The quartos read *God forbid*.

*Their beads.* *Beads* of the rosary.

*To know*, seq. By which to know.

*Disgracious.* Ungracious.

*Shoulder'd.* "Thrust violently out of place, as by one shouldering another in a crowd." Wright.

*Recure.* To cure, to heal.

*Successively.* By succession, inheritance.

*Unmeritable.* Undeserving.

*The ripe revenue.* "The possession ready for me to inherit." Wright.

*Much I need*, seq. I need much to be able to help you.

*Contract.* Betrothed.

*By substitute.* By proxy.

*Pitch.* The highest point reached in flight by a falcon.

*Bigamy.* "Bigamy, by a canon of the Council of Lyons, A.D. 1274 (adopted in England by a statute in 4 Edward I.), was made unlawful and infamous. It differed from *polygamy*, or having two wives at once; as it consisted in either marrying two virgins successively, or once marrying a widow." Blackstone. Cited by Rolfe.

*Expostulate.* Discuss, speak.

*Reverence to some alive.* Cf. III. 5. 93, 94.

*I cannot nor I will not.* Cf. Abbott, Grammar, § 406.

*Effeminate remorse.* Womanly pity.

*Acquittance.* Acquit.

## ACT IV.

*Niece Plantagenet.* Granddaughter. *Nephew* is used for grandchild in *Othello*, I. 1. 112.

*In.* By.

*Anne.* This is Anne's first appearance since I. 2.

*Gratulate.* Congratulate.

*By your patience.* By your leave.

*May not leave it, seq.* I cannot *leave* or resign it, my office, *so*.

*Live with Richmond.* After the battle of Tewksbury Richmond fled to Brittany.

*Margaret's curse.* Cf. I. 3. 209.

*My son.* Thomas Lord Stanley had married the Lady Margaret. He was, therefore, Richmond's stepfather.

*Inclusive verge.* The circular rim of the crown.

*Be thou . . accursed, seq.* Cf. I. 2. 1-32.

*His timorous dreams.* "Not only is this characteristic touch confirmed by historical accounts of Richard's disturbed nights, but the dramatist has given it consistency and forcible effect of climax by the impressive picture presented to our sight in the waking words uttered by this guilt-burdened soul in starting from sleep in V. 3." Clarke.

*Eighty odd years, seq.* At the date of this scene the Duchess of York was sixty-eight years old. She died twelve years later, in 1495.

*Teen.* Sorrow.

*Envy.* Malice.

## SCENE 2.

*Touch.* Touchstone.

*He gnaws his lip.* Hall says this was Richard's habit when he was angry.

*Resolve.* Answer. Cf. line 121.

*Iron-witted.* "Unfeeling, insensible." Schmidt. More likely, I think, to be dull, heavy, unimpressible.

*Unrespective.* Heedless.

*Considerate.* Questioning.

*Close.* Secret.

*Witty.* Cunning.

*Take order.* Give order.

*Marry . . . to Clarence' daughter.* "The marriage was not carried out. Margaret Plantagenet, who was now not ten years old, lived to become Countess of Salisbury, and married Sir Richard Pole, whose mother was half sister to the Lady Margaret, the mother of Henry VII." Hunter. "Illustrations of Shakespeare," II. 91.

*The boy is foolish.* Mentally weak. He was not educated.

*It stands me much upon.* It is absolutely necessary.

*There is no more but so.* Richard refers to the instructions which he has, in a whisper, just given Tyrrel.

*Prefer.* Promote.

*Henry the Sixth did prophesy,* seq. Cf. *III. Henry VI.*, IV., 6. 68, seq.

*How chance?* How did it happen?

*Like a Jack.* A figure in the old clocks that struck the hour upon the bell.

*Brecknock.* A castle in South Wales.

### SCENE 3.

*Dighton and Forrest.* "John Dighton was horse-keeper to Sir James Tyrrel, and Miles Forrest was one of the four attendants whom he had placed in charge of the young princes." Wright. More says: "Miles Forest . . rotted away. . . But Sir James Tirl dyed at Tower Hill, beheaded for treason." Hall says: "Dighton . . dyed in great misery."

*Fleshed villains.* Cruel. Cf. *Henry V.*, III. 3. 11.

*Replenished.* Complete.

*This tidings.* Shakespeare makes *tidings* both singular and plural. Cf. *King John*, IV. 2. 115, where it is singular; *Antony and Cleo.*, II. 5. 87, where it is plural.

*After supper.* This may mean after I have had my supper, or after-supper may be the *rear-supper*. Cf. p. 278.

*Son of Clarence.* He was kept a prisoner by Richard, during his reign, at Sheriff Hutton Castle in Yorkshire.

*Anne.* She died March 16, 1485.

*The Breton Richmond.* Richmond had taken refuge in Brittany.

*My counsel is my shield.* That which I trust to is not words or thoughts, but *my shield*.

### SCENE 4.

*Induction.* Beginning. *Vide* note under I. 1.

*Unblown flowers.* Flowers that have not budded.

*Right for right.* Retributive justice.

*Doth quit.* Compensate.

*Seniory.* Priority.

*Carnal.* Flesh-devouring.

*Pew-fellow.* An occupant of the same pew in church ; metaphorically, an intimate friend.

*Boot.* Something extra which is given to complete a bargain. Cf. V. 3. 301 ; *Winter's Tale*, IV. 4. 690.

*Intelligencer.* Go-between, agent.

*Their factor.* *Their* refers to Hell, of which Richard is a *factor* or agent.

*Cancel his bond,* seq. Cf. *Macbeth*, III. 2. 49.

*Bottled.* Vide note under I. 3.

*Index.* Prologue, introduction. Cf. *Hamlet*, III. 4. 52.

*Garish.* Gaudy.

*Decline.* Run through from first to last, as a school-boy *declines* a part of speech. Cf. *Troilus and Cressida*, II. 3. 55.

*Caitiff.* Wretch.

*My burthen'd yoke.* The yoke which is such a burden to me.

*Bettering,* seq. Increasing.

*Causer.* Cause.

With these curses the dramatic life of Queen Margaret ends. She disappears from the play.

*Intestate joys.* *Joys* that are dead and have left no will. *Words* are to them *airy succeders*.

*Owed.* Owned.

*Alarum.* Vide note under I. 1.

*Entreat.* Treat.

*Rood.* Vide note under III. 2.

*Tetchy.* Fretful. "Said to be corrupted from touchy." Wright. Cf. *Romeo and Juliet*, I. 3. 32.

*Kind in hatred.* Outwardly kind, inwardly full of hate—e.g., his wooing of Anne.

*Humphrey Hour.* The meaning of this is unknown.

*Disgracious.* Vide note under III. 7.

Of the dialogue between the Duchess and King Richard, Johnson says: "Part of it is ridiculous, and the whole improbable." With this opinion Wright agrees.

*Level.* Aim.

*Unavoided.* Inevitable.

*Cousins . . cozen'd.* Shakespeare's play on words.

*All indirectly,* seq. Cf. *Hamlet*, II. 1. 66.

*Still use.* Constant use; continual experience.

*Reft.* Deprived.

*Demise.* Grant.

*Date.* The period during which your kindness lasts.

*From my soul.* Queen Elizabeth quibbles on the word *from*.

*As sometime Margaret.* Cf. *III. Henry VI.*, I. 4. 79-83.

*Mads't quick conveyance.* Did soon get rid of, make way with.

*Mettle.* Cf. *Macbeth*, I. 7. 73.

*Of her.* By her.

*Bid.* Bore.

*Retail.* Vide note under III. 1.

*Now, by my George, my garter,* seq. The insignia of the Order of the Garter.

*Misus'd ere us'd, by times, seq.* Thou hast *misus'd* the time to come *ere* thou hast *us'd* it, by thy misdeeds in the past.

*Shall I go win.* *To* omitted. Cf. Abbott, Grammar, § 349.

*They hull.* Lie at anchor.

*Light-foot.* Quick, swift.

*Suddenly.* *Presently*, as the quartos read.

*Competitors.* Confederates.

*News . . they.* Shakespeare makes *news* both singular and plural.

*Landed at Milford.* August 7 or 8, 1485.

*A royal battle.* "A battle on which a kingdom depends." Wright.

#### SCENE 5.

*Sir Christopher Urswick.* He "was chaplain to the Lady Margaret, and was trusted by her to carry on the negotiations with Richmond in Brittany." Wright.

*Frank'd.* *Vide* note under I. 3.

*In hold.* In prison.

For an account of Sir Walter Herbert, and the others who flocked to Richmond, *vide* Hall's Chronicles.

*Resolve.* Explain, relate.

#### ACT V.

The events dramatized in this scene took place November 2, 1483. "Buckingham was betrayed by Humphrey Bannister, in whose house, near Shrewsbury, he had taken refuge, to John Mitton, Sheriff of Shropshire." Wright. Cf. *Henry VIII.*, I. 2.

*Miscarried.* Perished.

*When I was found false,* seq. Cf. II. 1. 32, seq.

*Determin'd respite,* seq. The limit of the respite granted me before I am punished for my wrongdoing.

*Margaret's curse.* Cf. I. 3. 300, seq.

*Wrong hath but wrong,* seq. This is but a just retribution.

### SCENE 2.

"*Oxford*, who enters with Richmond, was John de Vere, Earl of Oxford, a zealous Lancastrian, who after a long confinement in Hames Castle, Picardy, escaped thence in 1484, and joined the Earl of Richmond at Paris. He commanded the archers at the battle of Bosworth. *Sir James Blunt* had been captain of the castle of Hames, and assisted Oxford to escape." Malone.

*Spoiled . . swills.* On change of tense, cf. Abbott, Grammar, § 370.

*Wash.* The food of hogs.

*One day's march.* Tamworth is within fifteen or sixteen miles of Bosworth.

### SCENE 3.

*All's one for that.* Never mind ; that's all right.

*Trebles.* "Richard's army was about twelve thousand men, and he reckoned upon the assistance of the Stanleys besides." Wright.

*Men of sound direction.* Men able to direct the military movements. Cf. lines 236, 302 ; *Othello*, II. 3. 128.

*Limit.* Give specific orders.

*Desire.* Request, direct.

*My beaver.* The helmet. Cf. *I. Henry IV.*, IV. 1. 104; *III. Henry VI.*, I. 1. 12.

*A watch.* May mean either a sentinel or a watch-light.

*Staves.* Lances.

*Cock-shut time.* Twilight.

*Flaky.* The coming light scatters in places the darkness.

*Mortal-staring war.* "War that looks big, or stares fatally on its victims." Steevens.

*The leisure*, seq. The time which we can command is so brief, seq. Cf. line 238 below.

*Peize.* Weigh.

*For hope.* For lack of hope.

*The lights burn blue.* This was regarded as a sign that ghosts or spirits were present.

*Armed in proof.* Wearing armor which is proof against all assault. Cf. *Macbeth*, I. 2. 54.

*Cried on*, seq. *Cried of.* Cf. *Othello*, V. 1. 48; *Hamlet*, V. 2. 375.

*One that made means.* One that created opportunities.

*Base foul stone, made precious*, seq. Reference is to a gem of little value which is made *precious* by a handsome setting.

*Ward.* Guard.

*The ransom*, seq. If I fail, the penalty I shall pay, seq.

*Tell.* Count.

*Should have brav'd.* Made bright.

*Foreward.* Vanguard.

*Puissance.* Strength, force.

*Jockey of Norfolk*, seq. Hall says these words were written on the gate of John, Duke of Norfolk, the night before he left his home to join Richard in the field.

*Inferr'd.* Alleged.

*A sort*, seq. A pack, a lot of *vagabonds*.

*Distain.* Defile.

*Overweening.* Presumptuous.

*Bobb'd.* Means same as *beaten*, *thumped*. It expresses contempt.

*Deny.* Refuse.

*Passed the marsh.* There was a large marsh in Bosworth plain between the two armies, which Richmond passed, and arranged his forces so that it protected his right wing. He thus also compelled the enemy to fight with the sun in their faces, a great disadvantage when bows and arrows were in use.

*Spleen.* Anger.

#### SCENE 4.

*Opposite.* Adversary.

*A horse*, seq. Cf. p. 306.

#### SCENE 5.

*Acquit.* Acquitted. Cf. Abbott, Grammar, § 342.

*Leicester.* Was fourteen miles from Bosworth Field.

*The father rashly slaughter'd*, seq. Cf. *III. Henry VI.*, II. 5.

*Abate.* "To blunt, to take off the edge of." Schmidt.

*Reduce.* Vide note under II. 2.

**III. Table of Acts and Scenes in which each character appears. Also, number of lines spoken by each character. Also, grouping of minor characters, to be read in a reading club by one person.**

No. of  
Lines.

- 1161 Gloucester, **I**, 1, 2, 3; **II**, 1, 2; **III**, 1, 4, 5, 7; **IV**, 2, 3, 4; **V**, 3, 4.  
 374 Buckingham, **I**, 8; **II**, 1, 2; **III**, 1, 2, 4, 5, 7; **IV**, 2; **V**, 1, 3.  
 174 Clarence, **I**, 1, 4; **V**, 3.  
 149 Hastings, **I**, 1, 3; **II**, 1, 2; **III**, 1, 2, 4; **V**, 3.  
 136 Richmond, **V**, 2, 3, 5.  
 107 Derby, **I**, 3; **II**, 1; **III**, 2, 4; **IV**, 1, 2, 4, 5; **V**, 3, 5.  
 69 2d Murderer, **I**, 4.  
 66 1st Murderer, **I**, 3, 4.  
 64 King Edward, **II**, 1.  
 62 Catesby, **I**, 3; **III**, 1, 2, 7; **IV**, 2, 3, 4; **V**, 3, 4.  
 55 Rivers, **I**, 3; **II**, 1, 2; **III**, 3; **V**, 3.  
 51 Prince, **III**, 1; **V**, 3.  
 47 Duke of York, **II**, 4; **III**, 1; **V**, 3.  
 39 Brackenbury, **I**, 1, 4; **IV**, 1.  
 37 Tyrrel, **IV**, 2, 3.  
 30 1st Messenger, **II**, 4; **III**, 2; **IV**, 4; **V**, 3.  
 30 Ratcliff, **III**, 3, 4; **IV**, 4; **V**, 3.  
 28 3d Citizen, **II**, 3.  
 21 Boy, **II**, 2.  
 17 Mayor, **III**, 1, 5, 7.  
 15 Dorset, **I**, 3; **II**, 1, 2; **IV**, 1.  
 14 Scrivener, **III**, 6.  
 13 Grey, **I**, 3; **III**, 3; **V**, 3.  
 13 2d Citizen, **II**, 3.  
 12 Archbishop, **II**, 4.  
 10 4th Messenger, **IV**, 4.  
 10 Norfolk, **V**, 3.  
 9 Ghost of Henry VI., **V**, 3.  
 9 Cardinal, **III**, 1.  
 8 Urswick, **IV**, 5.  
 8 1st Citizen, **II**, 3.  
 8 Blunt, **V**, 2, 3.  
 8 Ghost of Prince Edward, **V**, 3.  
 7 Ely, **III**, 4.  
 7 3d Messenger, **IV**, 4.  
 6 Page, **IV**, 2.  
 5 Vaughan, **III**, 3; **V**, 3.  
 3 Pursuivant, **III**, 2.  
 3 Lovel, **III**, 4, 5.  
 3 2d Messenger, **IV**, 4.  
 3 Lords, **V**, 3.  
 2 Gentlemen, **I**, 2.

- 2 Sheriff, **V**, 1.  
2 Oxford, **V**, 2.  
1 Priest, **III**, 2.  
1 "Another," **III**, 7.  
1 Herbert, **V**, 2.  
1 Surrey, **V**, 3.  
274 Queen Elizabeth, **I**, 3 ; **II**, 1, 2, 4 ; **IV**, 1, 4.  
218 Queen Margaret, **I**, 3 ; **IV**, 4.  
165 Anne, **I**, 2 ; **IV**, 1 ; **V**, 3.  
140 Duchess of York, **II**, 2, 4 ; **IV**, 1, 4.  
9 Girl, **II**, 2.

Archbishop.	}
Ratcliff.	
Sheriff.	
Pursuivant.	
Oxford.	}
Ghost of Henry VI.	
3d Citizen.	
4th Messenger.	
Grey.	}
Urswick.	
Scrivener.	
2d Citizen.	
Surrey.	}
2d Murderer.	
Tyrrel.	}
Blunt.	
Priest.	
2d Messenger.	
Cardinal.	}
Gentleman.	
1st Citizen.	
1st Messenger.	
Vaughan.	}
1st Murderer.	
Ely.	}
Norfolk.	
Dorset.	
Mayor.	
Lovel.	}
Herbert.	
Brackenbury.	
3d Messenger.	
Boy.	}
Ghost of Prince Edward.	
Duke of York.	}
Girl.	
Prince.	}
Page.	

## IV. Questions.

## ACT I.

1. Of what three plays is this the continuation and conclusion ?

2. What is the subject of the four plays ?

*Ans.* The war between the Houses of Lancaster and York.

3. What is the historic date of the beginning of this play ?

4. What soliloquies of Richard in *III. Henry VI.* are, in many respects, like the opening soliloquy of this play ?

*Ans.* Cf. *III. Henry VI.*, III. 2. 124-195 ; V. 6. 67-93.

5. What does Richard mean by *sun of York* ?

6. What description of the peaceful condition of England does Richard give ?

7. What of his own physique ?

8. Is this historically correct ?

9. What announcement of his purposes does he make ?

10. Are deformed persons, more than others, liable to be malicious and at enmity with their kind ?

*Ans.* " Deformed persons are commonly even with nature ; for as nature hath done ill by them, so do they by nature ; being for the most part (as the Scripture saith) *void of natural affection* ; and so they have their revenge of nature.\* . . Whosoever

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\* Then, since the heavens have shaped my body so,  
Let hell make crook'd my mind to answer it.

*III. Henry VI.*, V. 6. 78, 79.

hath anything fixed in his person that doth induce contempt, hath also a perpetual spur in himself to rescue and deliver himself from scorn, seq." Bacon, Essay XLIV., Of Deformity.

Cf. *Tempest*, IV. 1. 188-192.

11. What is the inner meaning of Richard's opening soliloquy?

*Ans.* The war between the Houses of Lancaster and York had temporarily reached an end by the victory of the former. Richard being unfitted both in physique and in moral nature to be a lover, and thus

*To entertain these fair well-spoken days,*

determines to find vent for his energy, his combativeness, his malice, in villainy.

12. What is the dramatic function of this soliloquy?

*Ans.* It does that which in a perfectly constructed drama the Introduction or Act I. does—viz., I. It specifies and describes all the causes of the action of the drama. II. It foreshadows perfectly that action.

13. Was the arrest of Clarence the work of Richard?

*Ans.* Cf. I. 1. 43-45; II. 1. 86-133.

14. Was it part of the action of this drama, or was it one of the causes leading to that?

*Ans.* The latter.

15. When does the action of this drama begin?

*Ans.* When Richard, who is the hero, begins to woo Anne, in Sc. 2.

16. Do these, among other facts, prove that this drama is crudely constructed?

*Ans.* Yes.

17. At what time in Shakespeare's career as a dramatist was it written ?

*Ans.* It was one of the first of the plays which were written wholly by Shakespeare. Gervinus says : " It is Shakespeare's first tragedy of undoubted personal authorship." " Shakespeare Commentaries," p. 259. *Love's Labour's Lost* or *Two Gentlemen of Verona* may have been written previous to it. They, however, are comedies. *Richard III.* is unquestionably one of the very earliest of Shakespeare's original dramas, and was written before he had become master of the dramatic art.

18. To what prophecy does Richard in the opening soliloquy allude ?

19. Who was Clarence ?

20. What was a *cross-row* ?

21. Who, according to Richard, was the cause of Clarence's imprisonment ?

22. Who was *Mistress Shore* ?

23. What description of the Queen does Richard give ?

24. What ironical description of her and *Shore's wife* does he give later to Brakenbury ?

25. What is the meaning of *enfranchise* ?

26. What promise does Richard make to Clarence ?

27. What is the first exhibition in this play of Richard's heartless duplicity ?

28. Who was Hastings ?

29. What description of the King's condition does he give ?

30. What further detailed account of his plans does Richard give at the conclusion of Sc. 1 ?

31. What were the circumstances attending the death of King Henry VI. ?

*Ans.* Cf. *III. Henry VI.*, V. 6.

32. Who was Lady Anne ?

33. What is the meaning of *key-cold figure* ?

34. What were the circumstances of Prince Edward's death ?

*Ans.* Cf. *III. Henry VI.*, V. 5.

35. What curses upon the murderer of Henry VI. and Prince Edward does Anne utter ?

36. Where was King Henry buried ?

37. What was the favorite oath of Richard ?

38. What is the meaning of *advance the halberd*, seq. ?

39. To what current belief does Anne refer when she says, *dead Henry's wounds . . bleed afresh* ?

40. What crafty, flattering, deceiving arguments does Richard use in wooing Anne ?

41. How is she affected by them ?

42. What words of Anne first reveal the change taking place in her feelings toward Richard ?

*Ans.* *I would I knew thy heart.*

43. Where and what was Crosby House ?

44. What revelation of her character has Anne made by accepting Richard's offer of marriage ?

45. What comments on his success does Richard make ?

46. What does he say about his loyalty to Anne ?

47. What is the dramatic purpose of this ?

*Ans.* To foreshadow her early and violent death.  
Cf. *IV. 2.* 51-57 ; *IV. 3.* 39.

48. Where have the events recorded in the first and second scenes been enacted ?

49. Where take place those in Sc. 3 ?

50. What information relating to King Edward is given at the beginning of Sc. 3 ?

51. Who were Rivers and Grey ?

52. What dread of Richard does Elizabeth express ?

53. What is the meaning of, *it is determin'd, not concluded yet?*

54. What does Elizabeth say of *The Countess of Richmond* ?

55. What report of the condition of the King does Stanley give to Elizabeth ?

56. What statement of the King's desires, and what commands from him does Buckingham bring ?

57. What statement about himself and the ill-treatment he has received does Richard make ?

58. What charges does he bring against Elizabeth and her kindred ?

59. What defiant response thereto does Elizabeth make ?

60. Who was Queen Margaret ?

*Ans.* The widow of King Henry VI. and the head of the House of Lancaster.

61. What charges does she make against Richard ?

62. What does he say in response ?

63. What curses does Margaret hurl on all those composing the group ?

64. What effect do they have on Richard ?

*Ans.* Cf. I. 3. 306-308.

65. Was this repentance genuine ?

*Ans.* Furnivall [Introduction to "Leopold Shakespeare," p. xxxix.] says yes. The incorrectness of this opinion is clearly proven by Richard's words in the remainder of this scene.

66. What does Richard in a soliloquy now reveal as to his conduct and its motives ?

67. What warrant and what commands does Richard give the two Murderers ?

68. What is the meaning of *your eyes drop mill-stones* ?

69. What of a *Christian faithful man* ?

70. What historic fact suggested to Clarence the words, *I . . . was embark'd to cross to Burgundy* ?

71. Of what quality of Shakespeare's intellect is Clarence's dream a manifestation ?

72. Whom did Clarence meet in Hades, and what arraignment did they bring against him ?

73. What prayer does Clarence make ?

74. What comment does Brakenbury make on Clarence's dream ?

75. What are the contents of the *paper* that the Murderers deliver to Brakenbury ?

76. What thought causes the 2d Murderer to hesitate and then to change his mind ?

77. What again causes him to reverse this decision ?

78. What reflections does he make on *conscience* ?

79. What is the meaning of a *tall man* ?

80. What was the *costard* ?

81. How does the 2d Murderer receive the 1st Murderer's suggestion to throw Clarence's dead body into the *malmsey-butt* ?

82. What does Clarence say when pleading with the Murderers ?

83. What charges do they make against him ?

84. What does Clarence, what do the Murderers say as to Richard's feeling toward Clarence ?

85. What description of Richard does the 1st Murderer give ?

86. What is said by the Murderers and by Clarence on the subject of *relenting* ?

87. What reaction takes place in the 2d Murderer as soon as *this most grievous murther* is committed ?

88. What reflection does the 1st Murderer make on the deed ?

89. These two Murderers are a fine example of Character-Contrast. Wherein do they resemble each other, wherein do they contrast with each other, physically, mentally, morally ?

90. When the two Murderers are conferring together they speak in prose ; when conversing with Clarence they use blank verse. Why this difference ?

*Ans.* Cf. pp. 138, 201, 254, 255, 300, 301.

91. Is this the only place in this drama where Shakespeare uses prose ?

## ACT II.

92. Who compose the group that surrounds the sick King Edward ?

93. In what work is he engaged ?

94. What protestations of forgiveness and goodwill does each one of *these swelling wrong-incensed peers* make ?

95. What does Richard say on this subject ?

96. With what hypocritical prayer does he close his statement ?

97. What effect does the announcement of Clarence's death have upon all present ?

98. What *boon* does Stanley beg of King Edward ?

99. What reflections on Clarence's death are suggested to King Edward by Stanley's prayer ?

100. Whom does Richard charge with Clarence's death ?

101. What kinsfolk did *cousins* include ?

102. What do Clarence's children say about their father's death ?

103. What did Richard say to the Boy ?

104. What comment on Richard's duplicity does the Duchess make ?

105. What do the women say in their lamentations ?

106. Why are Clarence's children made to taunt Queen Elizabeth in her grief ?

*Ans.* To add to that grief, because their father was beheaded by order of her husband.

107. What is the meaning of *their woes are parcel'd, mine are general* ?

108. What does Dorset say ?

109. What wise advice does Rivers give ?

110. What blessing does the Duchess give Richard ?

111. What heartless and cynical comment thereon does Richard make ?

112. What suggestion does Buckingham make about *the young prince* ?

113. What danger does Rivers perceive in it ?

114. What do Buckingham and Richard say to allay his suspicions ?

115. What plot had Buckingham and Richard devised against the Prince ?

116. What other *story* had they *late talk'd of* ?

117. With what complimentary epithets does Richard flatter and deceive Buckingham ?

118. What was his real feeling toward Buckingham ?

*Ans.* Cf. I. 3. 328-338.

119. Did Buckingham pride himself on his ability to deceive others ?

*Ans.* Cf. III. 5. 5-12.

120. What is the dramatic purpose of Sc. 3 ?

*Ans.* I. To describe accurately the state of affairs at the death of the King, and the dangers which threatened the government and people as the result thereof. II. To foreshadow the tragic deeds of Richard.

121. What is the source of those dangers ?

*Ans.* I. Richard's purpose to murder the legitimate heir to the throne and to seize the throne. II. The rivalry and hatred between Richard, on the one hand, and the *queen's sons and brothers*, on the other.

122. What do the Citizens say of the *ensuing danger* which *men's minds mistrust* ?

123. What information of *the prince*, and of the party that was conducting him to London, does the Archbishop give ?

124. What statements about Richard does *the young Duke of York* make ?

125. What description of *the young Duke* does Elizabeth make ?

126. What is the meaning of *pitchers have ears* ?

127. What information about Rivers and Grey does a Messenger bring ?

128. Does Richard in this deed manifest clearly and unmistakably his purpose to destroy Queen Elizabeth and the House of Lancaster ?

129. Does the Duchess also see in it an evidence of impending danger ?

130. What action does Queen Elizabeth take to guard the *young Duke of York* ?

131. What advice does the Archbishop give to the Queen ?

132. What expression of his loyalty to her does he make ?

### ACT III.

133. Who was Cardinal Bouchier ?

134. What does Richard say in reference to judging the characters of men ?

135. What of the Prince's *uncles* who had been murdered ?

136. What does Hastings tell the Prince about his mother and brother ?

137. What request does Buckingham make of the Cardinal ?

138. With what arguments does he emphasize this request ?

139. What was *the holy privilege of blessed sanctuary* ?

140. What is the meaning of *weigh it but with the grossness of this age?*

141. Does the Cardinal finally accede to Buckingham's request?

142. Where does Richard suggest that the Prince shall *sojourn till his coronation?*

143. What does the Prince say about the *Tower?*

144. Also, about Julius Cæsar?

145. What was *the formal Vice, Iniquity?*

146. What does Richard say of his own untruthfulness?

147. What does he say in an *Aside* which reveals his settled purpose to kill the Prince?

148. What was said in the conversation between the Prince, York, and Richard?

149. What is the meaning of

*Because that I am little, like an ape,  
He thinks that you should bear me on your shoulders?*

150. In what replies of his does Richard *moralize two meanings in one word?*

151. What presentiment of danger does the Prince express with reference to going *unto the Tower?*

152. What is the dramatic purpose of this?

*Ans.* To foreshadow the murder of himself and of his brother York.

153. What description of the Prince does Richard give?

154. To what plot does Buckingham refer when he says *to effect what we intend?*

155. What question does he ask Catesby about Hastings and Stanley?

156. On what mission, and with what instructions, do Buckingham and Richard now despatch Catesby ?

157. Who was Hastings' *ancient knot of dangerous adversaries* ?

158. What was their fate ?

159. What decision in reference to Hastings does Richard announce ?

160. What promise does Richard make to Buckingham ?

161. What message does Stanley send to Hastings ?

162. What reply thereto does Hastings make ?

163. What dramatic use of dreams does Shakespeare make here and in other parts of this play ?

164. What in other plays ?

165. What is the dramatic purpose of this incident ?

*Ans.* To foreshadow Hastings' death.

166. What response does Hastings make to Catesby's suggestion that *Richard wear the garland of the realm* ?

167. What fateful prophecy does Hastings utter ?

168. Does Hastings have confidence in the friendship of Richard and Buckingham for himself ?

169. What does Catesby say on this subject ?

170. To what does he refer when he says, *For they account his head upon the bridge* ?

171. What warning to Hastings does Stanley bring ?

172. What does Hastings say to a Pursuivant ?

173. What is Shakespeare's purpose in making Hastings gloat over the execution of his Enemies, and of expressing confidence that *I(am) in better state than ere I was* ?

*Ans.* To make his early and violent death more tragic.

174. What is the significance of the entrance of a Priest ?

*Ans.* Buckingham's remark that dying men need a priest is delicate foreshadowing of the fate awaiting Hastings.

175. What remark does Buckingham make in an *Aside* that again, and with certainty, foreshadows Hastings' death ?

176. Where were Rivers, Grey, and Vaughan executed ?

177. What king was *hacked to death* at Pomfret ?

178. What *curse* of Queen Margaret is fulfilled in the death of these three men ?

179. Whom else did she curse ?

180. What prayer with reference to that curse does Rivers offer ?

181. Is that prayer answered ?

182. What is the meaning of *the hour of death is expiate* ?

183. What does Hastings say both for himself and Richard with reference to the coronation of the Prince ?

184. Does Richard when he appears at the Council table endorse what Hastings has said ?

185. What is the dramatic purpose of Richard's request to the Bishop of Ely for some *strawberries* ?

*Ans.* It is an episode introduced for the purpose of relieving the tragic. Its effect is similar to that of a ray of sunshine on a dark, gloomy day.

186. What does Hastings say of Richard which

proves that he is fatally mistaken in his opinion of Richard's feeling toward him ?

187. What short, sharp, and decisive measures does Richard take to rid himself of Hastings, and of Hastings' opposition to his plot to seize the throne ?

188. In what other plays does Shakespeare make dramatic use of the current belief in *witchcraft* ?

Cf. "Shakespeare and his Times," Drake, Vol. II., pp. 507-525.

189. Was Richard's arm *with'er'd up* ?

*Ans.* Cf. *III. Henry VI.*, III. 2. 154-156.

190. What incidents does Hastings mention that foreshadow his death ?

191. What does he say of the Pursuivant and the Priest ?

192. What of Margaret's curse ?

193. Has part of Rivers' dying prayer been answered ?

*Ans.* Cf. *III. 3.* 17-19.

194. What prophecy does Hastings utter just previous to his death ?

195. What does Richard say to Buckingham in reference to acting a part ?

196. Does Buckingham pride himself on his ability to *counterfeit the deep tragedian* ?

197. On what mission has Catesby been sent ?

198. What do Richard and Buckingham say in reference to Hastings when his head is brought ?

199. On what mission to the Lord Mayor and populace does Richard now despatch Buckingham ?

200. Who were Doctor Shaw and Friar Penker ?

*Ans.* The former was brother to the Lord Mayor ;

the latter was an Augustine Friar. Richard solicited their aid in his efforts to secure the crown.

201. When Richard is left alone, what information, in a soliloquy, does he give as to his purpose to kill *the brats of Clarence*?

202. Is the primary dramatic purpose of the Scrivener's soliloquy to prove that the execution of Hastings was not a sudden impulse, but was carefully and deliberately planned?

203. With what reflections does the Scrivener close his soliloquy?

204. What is the dramatic purpose of them?

*Ans.* To foreshadow trouble from the same men who had plotted against and murdered Hastings.

205. What report of his mission to the Mayor and Citizens does Buckingham give to Richard?

206. What was Edward's contract with Lady Lucy?

207. What advice to Richard does Buckingham give?

208. What answer does Richard send by Catesby to the Lord Mayor, Aldermen, and Citizens?

209. What arguments on behalf of himself, the Lord Mayor, and the others does Buckingham make to Richard why he should allow himself to be crowned?

210. What response does Richard make at first?

211. What later?

212. What day is appointed for the coronation?

213. Has Buckingham in this interview manifested his ability, of which he had boasted, to act a part?

214. Is there any historical authority for the presence of the Bishops on this occasion ?

*Ans.* None.

#### ACT IV.

215. To whom is the first announcement made that Richard is King ?

216. What command has Richard issued as to the custody of the young Princes ?

217. What message does Stanley bring to Anne ?

218. What advice does Queen Elizabeth give to Dorset ?

219. What does Anne say about the curse she uttered against Richard because he murdered her first husband ?

220. Did Richard suffer from *timorous dreams* ?

221. What advice does the Duchess of York give to Dorset, to Anne, to Queen Elizabeth ?

222. What apostrophe to the Tower does Elizabeth utter ?

223. What plot does Richard now broach to Buckingham ?

224. In what respect does Richard's plot recall a similar one of Macbeth ?

*Ans.* Cf. *Macbeth*, II. 2.

225. Does Buckingham hesitate to assent to the plan ?

226. What effect on Richard does Buckingham's hesitancy produce ?

227. What is Richard's characterization of Buckingham ?

228. What news does Stanley bring ?

229. Is the flight of Dorset to Richmond the acme of the Climax of this drama ?

*Ans.* It is. From this time forward Richard's fortunes decline. From this time he ceases to take the offensive and acts on the defensive.

230. Does Richard foresee the change which has taken place in his fortunes ?

231. What plans does he elaborate to prevent the threatening disasters ?

232. What description of his desperate condition does Richard give ?

233. Is it like that of Macbeth ?

*Ans.* Cf. *Macbeth*, III. 4. 136-138.

234. What *discontented gentleman* undertakes for Richard the murder of the Princes ?

235. What promise of Richard to himself does Buckingham pray the fulfilment ?

236. What response to that prayer does Richard make ?

237. What comment on Richard's refusal does Buckingham make ?

238. What description of the murder of the Princes does Tyrrel give ?

239. Who were his assistants ?

240. What report does he give to Richard ?

241. What statement of his murderous deeds does Richard give ?

242. Why is Richmond called the *Breton* ?

243. What plan of Richmond does Richard now determine to circumvent ?

244. What news of further defections does Catesby bring to Richard ?

245. Whom does Richard fear the more, Ely or Buckingham ?

246. Why Ely ?

247. What comment does Richard make on the news Catesby brings ?

248. What does Margaret say about the disasters to her enemies of the House of York ?

249. What complaints do Queen Elizabeth and the Duchess of York make ?

250. What does Margaret say when her hunger for revenge is satiated ?

251. What philippic does she utter against Queen Elizabeth ?

252. Of what is she in this drama the embodiment ?

*Ans.* Nemesis.

253. What bitter reproaches, what curses do Queen Elizabeth and the Duchess of York heap on Richard ?

254. By what crafty, brilliant, and eventually successful arguments did Richard overcome Queen Elizabeth's intense and bitter opposition to his marriage to her daughter Elizabeth ?

255. What comment thereon does Richard make when she finally yielded her consent ?

256. How does this wooing, in all its details, compare with his wooing of Anne ?

257. How do the characters of Anne and Queen Elizabeth, as manifested on these two occasions, compare, how contrast ?

258. Is Shakespeare's portraiture of Richard as it manifested itself on the latter occasion in every way consistent with that of the first occasion ?

259. Has Richard grown in subtlety and courage as well as in cruelty and depravity ?

260. Does Retributive Justice now begin to punish Richard ?

261. What bad news is brought to him by Ratcliff, Stanley, the four Messengers ?

262. What measures does Richard take to avert these thick-coming dangers ?

263. Does Richard question the loyalty of Stanley ?

264. What hostage does he demand ?

265. What fate has befallen Buckingham ?

266. How does Richard's conduct, as his doom approaches, compare with that of Macbeth under similar circumstances ?

*Ans.* Cf. *Macbeth*, V., Scs. 2, 5.

267. What message ( I. As to himself ; II. As to his son ; III. As to Richmond's espousal of Elizabeth ) does Stanley send by Sir Christopher Urswick to Richmond ?

268. Was Richard's fear of Stanley's loyalty well grounded ?

## ACT V.

269. Whom does Buckingham say will rejoice that ■ just retribution has overtaken him ?

270. What were the circumstances attending the death of each one of those to whom he refers ?

271. What prayer to God, spoken in the presence of King Edward and the Queen, is fulfilled in Buckingham's violent death ?

*Ans.* Cf. II. 1. 32-40.

272. What is the meaning of *determin'd respite to my wrongs*?

273. What does Buckingham say regarding the sure and just punishment of wrong-doing?

274. To what warning and to what curse uttered by Margaret does Buckingham refer?

*Ans.* Cf. I. 3. 280-303.

275. What speech does Richmond make to his *fellows in arms and most loving friends*?

276. What response do Oxford, Herbert, Blunt, make?

277. What is the dramatic purpose of narrative statements like these?

*Ans.* To inform the spectators of a drama of events which have occurred and of which they should be informed, but which information cannot, for one reason or another, be conveyed by action on the stage.

278. Why is Richard described as a *boar*?

279. What is the meaning of *swills your warm blood like wash*?

280. What description of *hope*, a description which is both philosophic and poetic, does Richmond make?

281. Where was fought the battle which finally brought to a conclusion the Wars of the Roses?

282. What preparations for the conflict does Richard make?

283. What does Richmond?

284. What fears of impending doom does Richard have?

285. What is the dramatic purpose of Richard's words on this subject?

*Ans.* To foreshadow his defeat and death.

286. Is this in strict accord with human life, of which a drama is a portrayal ?

*Ans.* Cf. II. 3. 31-45.

287. Was Macbeth, under similar circumstances, similarly affected ?

288. What message does Stanley bring to Richmond ?

289. Is the dramatic purpose of this narrative statement the same as that of Richmond to his followers ?

*Ans.* Yes.

290. What prayer to God for guidance and assistance does Richmond offer on the night preceding the battle ?

291. What is the dramatic purpose of this ?

*Ans.* To make manifest the fact that Richmond, in this conflict, personifies the Right, and as such embodies Poetic as well as Legal Justice.

292. What Ghosts appear to Richard and to Richmond ?

293. What messages do they bring to each ?

294. What effect do these visions and these messages have on Richard ?

295. What is the significance of the statement *the lights burn blue* ?

296. Has Richard's conscience at last asserted itself, and called him to account for his murderous deeds ?

297. What else has Shakespeare said in this play about conscience ?

*Ans.* Cf. I. 4. 100-148.

298. Does Richard, who has been loveless, now express a desire to be loved ?

299. Does he who has been pitiless (cf. IV. 2. 67) now long for *pity* from others ?

300. How do these reflections of Richard compare with those of Macbeth under similar circumstances ?

*Ans.* Cf. *Macbeth*, V., Scs. 4, 5.

301. What does Richard tell Ratcliff of the *terror* that the *shadows* have caused him ?

302. Do his own baseness and perfidy now lead Richard to question the loyalty of his troops ?

303. What means does he take to assure himself on this subject ?

304. What message did *their souls, whose bodies Richard murther'd*, bring to Richmond ?

305. What effect did that have on Richmond ?

306. What address did Richmond make to his troops ?

307. What further evil omens does Richard deduce from the dark and threatening sky ?

308. What is Richard's plan of battle ?

309. What is the purport of the mysterious *scroll* which Norfolk brings to him ?

310. What address does he make to his troops ?

311. Does Stanley refuse to obey his commands ?

312. What order does he issue for the execution of Stanley's son George ?

313. Is that order ever carried into effect ?

*Ans.* Cf. V. 5. 8-11.

314. What is the explanation of the sudden exaltation of Richard's spirits ?

*Ans.* His activity in preparing for the battle has,

for a moment, allayed his fears by diverting his mind.

315. Does exaltation of spirits, like this of Richard, as well as depression of spirits, sometimes foreshadow death ?

*Ans.* Yes. Cf. *Romeo and Juliet*, V. 1. 3.

316. What is the meaning of *daring an opposite to every danger* ?

317. What expression of Richard is similar to one in the earlier English play on this same subject ?

*Ans.* Cf. p. 306.

318. Who were slain in the battle besides Richard ?

319. What orders does Richmond issue ?

320. By what marriage are the houses of Lancaster and York united ?

321. What is the result of this victory and this marriage on the future of England ?

\* \* \* \* \*

322. What are the historical sources of this play ?

323. How many Quarto editions of this play were there ?

*Ans.* Eight are still in existence. Rolfe says : " It is possible that there may have been yet another, no longer extant."

324. Are we to infer from this fact that the play was very popular with Shakespeare's contemporaries ?

*Ans.* Unquestionably, yes.

325. What is Bacon's description of a drama which is especially true of a Historical Drama ?

*Ans.* " Dramatic Poetry is like history made vis-

ible, and is an image of actions past as though they were present."

On the subject of the difference between a History and a Drama, cf. p. 146.

326. In what important particular does Shakespeare's portraiture of Richard III. differ from that of Macbeth?

*Ans.* In the case of Macbeth the Character-Development is gradual. Richard III., on the contrary, appears at the beginning of this drama as the thoroughly hardened, fully developed villain.

327. Is this a violation of the Law of Gradation?

*Ans.* No. While Shakespeare does not, in this drama, trace the development of Richard's character directly, and in detail, he does so indirectly and in outline by the words spoken by Richard's mother, IV. 4. 165-174. In addition, he has described Richard's Character-Development in the *Three Parts of Henry VI.*, of which this play is a continuation.

328. Is Shakespeare's portraiture of Richard, therefore, consistent and normal?

*Ans.* Yes. The man whose life is thus epitomized on the title-page of the 1597 Quarto of this play: *His treacherous plots against his brother Clarence: the pittieful murder of his innocent nephewes: his tyrannical usurpation: with the whole course of his detested life*, is the normal, consistent development of the infant who was *tetchy, wayward*; of the school-boy who was *frightful, desperate, wild, and furious*; of the young man who was *daring, bold, and venturous*.

329. Has Shakespeare made the mistake of portraying Richard as a monster, and thereby awaken-

ing abhorrence and alienating the sympathies of the spectators of the drama ?

*Ans.* No. Shakespeare has guarded against this by fine Dramatic Hedging—viz., by endowing Richard with qualities which evoke respect, intense interest, profound admiration.

330. What were those qualities ?

*Ans.* Sagacity, versatility, fine discernment of character, undaunted courage, great intellectual power, overmastering strength of will. Also, at the same time that he is almost wholly loveless and pitiless, Shakespeare does not make him entirely so. At the last, when he perceives his doom approaching, he expresses the longing for human sympathy, pity, love. Cf. V. 3. 200, 201 ; also pp. 195, 196.

331. Has Richard on another occasion expressed a similar longing ?

*Ans.* Cf. *III. Henry VI.*, V. 6. 80-84.

332. What other dramatic purpose does Shakespeare accomplish by this longing of Richard ?

*Ans.* He evokes Pathōs.

333. What further means did Shakespeare take to prevent abhorrence of Richard, and consequently loss of interest in the portraiture of him ?

*Ans.* I. By the change which takes place in him after the flight of Dorset. He then becomes apprehensive of men, conscience-stricken, filled with remorse, desperate. II. By making his death a fine and perfect example of Poetic Justice. That death is the normal outcome of his life.

334. What is Poetic Justice ?

*Ans.* It is the application to Art of the unchanging moral laws which govern the Universe.

335. What is the Ethical Idea underlying this drama ?

*Ans.* That what a man sows he reaps ; that Nemesis is unvacillating, sure, and brings to every man the just and legitimate reward or punishment for his deeds.

336. Is this true of the minor characters in this play as well as of the hero ?

*Ans.* Yes ; without exception. Every one of them who meets a violent death has been guilty of deeds meriting death.

337. What did Clarence do which deserved the punishment of death ?

*Ans.* Cf. I. 4. 43-74.

338. What did Rivers, Grey, and Vaughan ?

*Ans.* Cf. III. 3.

339. What did Hastings ?

*Ans.* Cf. III. 2. 57-73.

340. What did Anne ?

*Ans.* Cf. IV. 1. 66-87.

341. What did Buckingham ?

*Ans.* Cf. V. 1.

342. What is the Environing Action of this drama ?

*Ans.* The Wars of the Roses.

343. What is the Environing Action of a drama ?

*Ans.* It is not the environment. The environment is the local color, the pervasive atmosphere, the general conditions surrounding a drama. It pertains to topography, or to the period when the action took

place, or to social conditions—e.g., intellectual, moral, national. Nor, as the term erroneously implies, is the Environing Action an action. It may be defined as an influence, a stimulating circumstance external to the action of the drama, yet indirectly affecting that action. It is to a drama what the setting is to a gem, the frame to a picture. Cf. pp. 139, 199, 234.

344. Richard reveals to the spectators his plots by means of soliloquies. Why does Shakespeare make him do so?

*Ans.* Cf. pp. 33, 34.

345. Is there any Humor in this play?

*Ans.* Dowden says there is "a certain grim humor—humor of the diabolic kind—which is part of the demonic personality of Richard, and has for its central element a fierce contempt of humanity." "Shakespeare, His Mind and Art," p. 323.

I should say there was not Humor so much as Irony, which, while it is amusing, is also grim.

346. Is this fact, that there is comparatively no humor in this play, an evidence that the play is crude and defective, and was the product of Shakespeare's genius when it had not reached maturity?

*Ans.* Unquestionably, yes. In his plays, written when he had become master of his art, the tragic and the comic are always blended. He perceived that the smile on the lip is as natural as the tear in the eye; that the laugh, like the sob, is a normal expression of human feeling; that the ludicrous is the natural antithesis of the serious. In his portraiture of mankind he is true to this phase of human

nature. On the boards of his theatre fools elbow philosophers ; clowns stand side by side with kings and heroes. In his tragedies the humorous and the serious, the comic and the tragic, are mingled—more, they are fused—e.g., in *Macbeth* is the Porter Scene ; in *Othello* is a Clown ; in *Lear* is the Fool.

347. How does Richard compare and contrast with Buckingham, his confederate ?

348. How with Richmond, his adversary ?

349. How with Macbeth and Iago ?

*Ans.* They have one quality in common—viz., intellectuality. Its manifestation, however, is different in each man. In Macbeth it is philosophical, reflecting ; in Iago it is cynical, skeptical, slow to act ; in Richard it is thoroughly practical, it does, it must find expression in prompt action. In other respects they also resemble each other, and in many they contrast with each other. Specify them.

350. How do the minor characters—Rivers, Grey, Dorset, Hastings, Stanley, Catesby—compare and contrast with each other ?

351. Ditto, the Duchess of York and Margaret ?

352. Ditto, Lady Anne and Elizabeth ?

353. Ditto, the two Murderers of Clarence with Tyrrel ?

354. Ditto, the Young Princes with each other ?

355. How does Shakespeare's portraiture of these children compare and contrast with that of Arthur in *King John* ; Mamilius in *The Winter's Tale* ; Macduff's Son in *Macbeth* ?

356. How does Buckingham compare and contrast with Banquo ?

357. What puns are there in this play ?

358. Was Richard a fatalist ?

*Ans.* Cf. IV. 4. 217.

## V. Collateral Reading.

For a detailed account of The Wars of the Roses, *vide* Green's Short History of the English People, chap. vi., pp. 294-314.

Shakespeare's Richard III., James Russell Lowell, Latest Literary Essays and Addresses, pp. 111-130.

Politics of Shakespeare's Historical Plays, Richard Simpson, Transactions New Shakespeare Society, 1874, pp. 423-425.

English History in Shakespeare's Plays, Beverly E. Warner, pp. 206-240.

Lancaster and York, A Century of English History, A.D. 1399-1485, Sir James H. Ramsay.

Guesses at Truth, A. W. and J. C. Hare, Macmillan, pp. 418-422.

Shakespeare as a Dramatic Artist, Moulton, pp. 90-124.

Shakespeare—His Mind and Art, Dowden, pp. 160-171.

William Shakespeare, Wendell, pp. 128-132.

Shakespeare Commentaries, Gervinus, pp. 248-278.

The Women of Shakespeare, Louis Lewes, Translated by Helen Zimmern, pp. 202-208.

The Inconsistency of Time in Shakespeare's Plays, Edward Rose, Transactions of New Shakespeare Society, 1880-1885, pp. 36-46.

Commentaries on the Historical Plays, T. P. Courtenay, *vide* Index.

Characteristics of Women, Jameson, Edition of Routledge, pp. 365-375.

The Illustrated Shakespeare, G. C. Verplanck, Vol. I., Introduction to Richard III.

Lectures on Shakespeare, Coleridge, Bohn's Edition, p. 273.

Life of Richard III., Gairdner.

More's History of King Richard III., Edited with Notes and Glossary, J. R. Lumby, Clarendon Press Series.

Richard III., Stopford A. Brooke, Transactions New Shakespeare Society, 1880-1886, pp. 509-522.

For an exhaustive and scholarly comparison of Richard III. and Macbeth, *vide* Remarks on Some of the Characters of Shakespeare, Whately.

# THE TEMPEST



# THE TEMPEST

## I. The Source of the Plot.

The plot of this play is original with Shakespeare. I base this opinion on two facts :

I. The patient and protracted researches of scholars, extending through nearly three centuries, have failed to discover any story or history, drama or poem, similar to the play, which was in existence at the time of Shakespeare.

II. The play is the most purely imaginative of any that Shakespeare wrote. In fact, it is the most purely imaginative product of the human intellect. There has never "been attained by foot of man," says Dowden, "a speculative summit more serene or of wider vision than that of the great enchanter of *The Tempest*, who is Shakespeare himself looking down, detached and yet tender, upon the whole of human experience."\* The nature of the play, therefore, confirms me in the opinion expressed above.

For these reasons I believe that the play is entirely the product of Shakespeare's imagination, written when that imagination had attained its greatest creative power.

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\* "Studies in Literature," p. 274.

Some critics, however, think they can trace resemblances between parts of the play and some of the literature that was current in Shakespeare's day. For the benefit of those who are curious on this subject, I append herewith references to such literature :

*A Discovery of the Bermudas, otherwise called the Ile of Divels : by Sir Thomas Gates, Sir George Sommers, and Captayne Newport, with diuers others. London, 1610.*

The parts of this book which are supposed to resemble Shakespeare's play can be found in Malone's Variorum Edition of Shakespeare, 1821, Vol. XV., pp. 377-434. A citation from Malone is in the Clarendon Press Edition of this play, edited by Wright, Preface, pp. vi.-viii.

*Search for the Island of Lampedusa*, from Harington's *Ariosto*. *The Supposed Original of the Speech of Gonzalo, Act II., Scene 1*, from Florio's *Montaigne*. These are reprinted in Hazlitt's "Shakespeare's Library," Part I., Vol. IV., pp. 2-8.

*Jacob Ayrrer and the Fair Sidea ; Storm on the Mediterranean*, from Harington's *Ariosto* ; Montaigne's essay on *The Caniballes*, John Florio's translation. These can be found in the Doubleday & McClure Edition of this play, pp. 137-182.

In addition to the above, *vide* also Furness's Edition of *The Tempest*, Appendix, pp. 306-351. Hunter's "New Illustrations of Shakespeare," Vol. I., pp. 167, 168.

## II. Explanatory Notes.

## ACT I.

## SCENE 1.

On the subject of the scene of this drama, James Russell Lowell writes : "The scene is laid nowhere, or certainly in no country laid down in any map. Nowhere then ? At once nowhere and anywhere—for it is in the soul of man, that still-vexed island, hung between the upper and the nether world, and liable to incursions from both."\*

*Good.* "Such phrases as *good my lord, good my friends* are very common ; whence *good* comes to be used without an accompanying noun as a kind of interjection." Wright. Cf. line 16 ; *Hamlet*, I. 1. 70 ; *Winter's Tale*, V. 1. 19. In line 18 *good* is used in a different sense. It there expresses Gonzalo's endorsement or assent to what the Boatswain has said.

*Yarely.* Nimble, quickly. Cf. V. 1. 224.

*Cheerly.* Cheerfully. Shakespeare frequently adds *ly* to a noun, and makes it an adverb. Cf. Abbott, Grammar, § 447.

*Yare.* Ready, brisk. Cf. line 37 ; V. 1. 224, where the word refers to the ship ; *Antony and Cleo.*, V. 2. 286.

*Blow*, seq. The Boatswain apostrophizes the wind.

*If room enough.* If there be sea-room. Note the ellipsis, *There is.* Cf. Abbott, Grammar, § 403.

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\* "Among my Books," p. 199.

*Play the men.* Act like men, be brave.

*What cares these roarers*, seq. A verb in the singular preceding a noun in the plural which governs it is very frequent in the plays. Cf. Abbott, Grammar, § 335. Wright remarks: "This construction, though so commonly used, was no more grammatically correct in Shakespeare's time than it is in ours. In many instances it may be due to transcriber or printer."

*Roarers.* Billows.

*Hand.* Handle.

*Complexion.* "Temperament." Wright. "External appearance." Schmidt.

*Perfect gallows.* Reference is to the proverb, "He that is born to be hanged will never be drowned."

*Bring her to try*, seq. Bring her as close to the wind as possible.

*This howling.* Reference is to the *cry within*.

*Incharitable.* On the use of *in* for *un*, *un* for *in*, cf. Abbott, Grammar, § 442.

*Warrant him for drowning.* "*For* may either mean 'against' or 'for what concerns.'" Abbott, Grammar, § 154, *q. v.*

*Lay her a-hold*, seq. Bring the ship close to the wind.

*Two courses.* The mainsail and the foresail.

*Must our mouths be cold?* That is, *cold* in death.

*Merely.* Absolutely.

*Wid'st.* At most.

*To glut.* To engulf.

*The wills above*, seq. The will of the Power above, seq.

On Shakespeare's description of the management of the ship in the storm the second Lord Mulgrave, a distinguished naval officer, says :

"The first scene of *The Tempest* is a very striking instance of the great accuracy of Shakespeare's knowledge in a professional science, the most difficult to attain without the help of experience. He must have acquired it by conversation with some of the most skilful seamen of that time." Lord Mulgrave then gives the following analysis of Shakespeare's description :

FIRST POSITION.

*Fall to 't, yarely, or we  
run ourselves aground.*

FIRST POSITION.

Land discovered under the lee ; the wind blowing too fresh to hawl upon a wind with the topsail set. Yare is an old sea term for briskly, in use at that time. This first command is therefore a notice to be ready to execute any orders quickly.

SECOND POSITION.

*Yare, yare, take in the  
topsail, blow till thou  
burst thy wind, if room  
enough.*

SECOND POSITION.

The topsail is taken in. *Blow till thou burst thy wind, if room enough.* The danger in a good sea boat is only from being too near the land ; this is introduced here to account for the next order,

## THIRD POSITION.

*Down with the topmast! Yare! lower, lower! bring her to try with the main-course.*

## FOURTH POSITION.

*Lay her a hold, a hold; set her two courses, off to sea again, lay her off.*

## FIFTH POSITION.

*We split, we split.*

Malone, Variorum Edition, 1821, Vol. XV., pp. 184-186.

For another description, by Captain E. K. Calver, R.N., F.R.S., cf. Clarendon Press Edition, Preface, pp. xvii.-xix.

Still another, by T. J. Turner, can be found in *Shakespeariana*, Vol. II., pp. 83-85.

## THIRD POSITION.

The gale increasing, the topmast is struck, to take the weight from aloft, make the ship drift less to leeward, and bear the mainsail under which the ship is laid to.

## FOURTH POSITION.

The ship, having driven near the shore, the mainsail is hauled up; the ship wore, and the two courses set on the other tack, to endeavor to clear the land that way.

## FIFTH POSITION.

The ship, not able to weather a point, is driven on shore.

## SCENE 2.

Wright calls attention to the number of lines in this play which "end with unemphatic monosyllables, making the verse sound like prose—e.g., lines

12, 17, 54 of this scene." This is characteristic of Shakespeare's latest manner. On this subject *vide* Professor Ingram's paper, "The Weak and Light Endings in Shakespeare," Transactions New Shakespeare Society, 1874, pp. 442-456.

*Welkin's cheek.* The sky. Cf. *Richard II.*, III. 3. 57.

*Fire.* A dissyllable, pronounced like *fier*. Cf. Abbott, Grammar, § 480.

*Brave vessel, who, seq.* *Who* here refers to vessel, which has been personified. Cf. Abbott, Grammar, § 264.

*Or ere.* Or ever. Cf. *Macbeth*, IV. 3. 173 ; *King John*, IV. 3. 20.

*Fraughting.* *Fraught* is freight ; *fraughting souls* are the souls of those who composed the freight.

Compare the description of the storm here with that in *Othello*, I. 2.

*More better.* Cf. Abbott, Grammar, § 11.

*Full.* Entire, complete. Cf. line 250.

*Wrack.* Shakespeare always uses the word in this form—e.g., lines 390, 418, 488. Wreck was pronounced *wrack* in his day.

*Provision.* Prevision.

*Betid.* Happened. Cf. Abbott, Grammar, § 342.

*Bootless.* Profitless. Cf. *Merchant of Venice*, III. 3. 20.

*Out.* Fully.

*Of any thing, seq.* The sentence is inverted, ■■■ are also lines 204, 224.

*A piece.* A sample.

*And princess.* A princess.

*Help.* Helped.

*Teen.* Sorrow, trouble. Cf. *Romeo and Juliet*, I. 3, 13.

*To whom put the manage*, seq. To whom I confided the government.

*Through all the signiories*, seq. Of all the dukedoms or states of Northern Italy that of Milan was the most important.

*Attend.* Art thou attentive? Cf. line 453.

*Who to advance.* *Who* for *whom*. Cf. line 231; IV. 1. 4; also Abbott, Grammar, § 274.

*To trash for overtopping.* "A metaphor taken from hunting. To *trash* a hound was to check or hamper him, so that he would not *overtop* or outrun the pack." Rolfe.

*The key.* The tuning-key.

*Closeness.* Retirement, seclusion.

*O'er prized*, seq. Prospero means that by means of study in his retirement he progressed far beyond what the public knew.

*Like a good parent*, seq. A parent whose children are not as good as himself.

*Lorded.* Invested with the authority of a lord.

*Who having unto truth*, seq. One who told so many lies that he comes eventually to believe his own false statements.

*Out o' the substitution.* Owing to the fact that I had substituted him for myself.

*Absolute Milan.* To have no one between himself and the position he filled he would become absolutely the Duke of Milan.

*Confederates.* Conspires, forms ■ league with.

*Mark his condition, and the event.* Note what he did, and the result thereof.

*Hearkens.* Listens to.

*In lieu o' the premises.* In fulfilment of the conditions.

*Presently.* At once.

*Fated.* Made favorable by *fate* to the plan.

*Thy crying self.* "The power of poetry is, by a single word perhaps, to instil that energy into the mind which compels the imagination to produce the picture. . . Here, by introducing a single happy epithet, *crying*, . . a complete picture is presented to the mind, and in the production of such pictures the power of genius consists." Coleridge.

*Hint.* Subject. Cf. II. 1. 3; also *Othello*, I. 3. 142.

*Wrings.* Forces me to cry.

*The which.* Cf. Abbott, Grammar, § 270.

*Impertinent.* Irrelevant.

*In few.* To be brief, *in few* words.

*Hoist.* "To draw up (sails)." Schmidt.

*Did us but loving wrong.* "Only injured us by their sympathetic sighing—that is, blowing." Rolfe.

*Deck'd.* Sprinkled.

*Undergoing stomach.* Courage to endure.

*Steaded.* Have been of great use to us.

*Gentleness.* Goodness.

*Now I arise.* The meaning is doubtful. Possibly it may mean that Prospero will come successfully out of all this trouble. Cf. lines 180–184.

*More profit Than other princess,* seq. Prospero means he has caused Miranda to make greater prog-

ress intellectually than other princesses who have had *more time . . . and tutors not so careful.*

*Beating.* Stirring, moving, working.

*Fortune*, seq. *Fortune* had favored him, cared for him, and was his *dear lady*.

*Prescience*, seq. Cf. *Julius Cæsar*, IV. 3, 218-221.

*Dulness.* Sleepiness.

*Give it way.* Give way to it.

*Quality.* Powers, abilities.

*Perform'd to point.* Done as I commanded thee in every particular.

*Beak.* Bow.

*The waist.* "That part of a ship which is contained between the quarter-deck and forecastle, being usually a hollow space, with an ascent of several steps to either of those places." Wright.

*Momentary.* Cf. *Troilus and Cressida*, IV. 2. 14; *Richard III.*, III. 4. 98.

*Coil.* Turmoil, confusion. Cf. *King John*, II. 1. 65.

*A fever of the mad.* A fever similar to that of one who is delirious.

*Afire.* Cf. Abbott, Grammar, § 24.

*That's my spirit.* Cf. line 300.

*Not a hair perish'd.* Cf. line 30.

*Sustaining garments.* Meaning uncertain, but probably the garments that bore them up, as did Ophelia's. Cf. *Hamlet*, IV. 7. 176, 177.

*Arms in this sad knot.* "Folded arms were a token of melancholy." Wright.

*Safely.* Cf. Abbott, Grammar, § 78.

*Bermoothes.* Bermudas.

*For.* As regards. Cf. Abbott, Grammar, § 149.

*Flote.* Flood.

*Two glasses.* Two hour-glasses—i.e., two hours. Cf. V. 1. 223 ; *I. Henry VI.*, IV. 2. 35.

*Preciously.* “Valuably ; in business of great importance.” Schmidt.

*Remember.* Remind.

*Perform'd me.* *For* omitted. Cf. Abbott, Grammar, § 220.

*Grudge.* Complaint.

*Ooze.* The muddy bottom.

*Envy.* Malice.

*Argier.* Algiers.

*Sorceries terrible.* Too terrible, seq.

*For.* Because.

*Hests.* Commands.

*Correspondent.* Obedient.

*Spriting.* Duties as a sprite, spirit.

*Heaviness.* Sleepiness. Cf. II. 1. 182.

*'T is a villain.* Cf. *Othello*, V. 2. 239 ; *Macbeth*, I. 4. 58.

*Miss.* Do without.

*When ?* Cf. p. 109.

*Wicked.* Poisonous.

*A south-west,* seq. The southwest wind, which was supposed to bring storms and noxious vapors. Cf. *Coriolanus*, I. 4. 30 ; II. 3. 34, 35 ; *As You Like It*, III. 5. 50.

*Urchins shall, for that vast of night,* seq. Sprites, hobgoblins for that part of the night during which they can work, shall *exercise*, practice, *on thee*.

*Sty me.* Pen me in a sty.

*Whiles.* Cf. Abbott, Grammar, § 137.

*Filth.* A term of extreme contempt.

*Race.* Nature.

*Into.* Cf. lines 275, 278.

*The red plague.* "The leprosy." Rolfe. "Erysipelas." Steevens. Cf. *Coriolanus*, IV. 1. 13; *Troilus and Cressida*, II. 1. 20.

*Rid you.* Make away with you, destroy you.

*Learning.* In Shakespeare's day learn meant *to teach* as well as *to learn*. Cf. Abbott, Grammar, § 291.

*Thou'rt best.* It were best. A common idiom, frequently used by Shakespeare. Cf. *II. Henry VI.*, II. 1. 189; *Cymbeline*, III. 6. 19; *Twelfth Night*, II. 2. 27.

*Old cramps.* *Old* here used as intensive epithet. Cf. *Merry Wives of Windsor*, I. 4. 5; *Much Ado About Nothing*, V. 2. 98.

*Setebos.* The chief god of the Patagonians.

*Curtsied . . kiss'd.* This was customary at that time, when dancing. Cf. *Henry VIII.*, I. 4. 95, 96.

*Kiss'd, The wild waves whist.* "If we take *kiss'd* to refer to the fairies who before beginning their dance courtsey to and kiss their partners, the words *The wild waves whist* must be read parenthetically, *the wild waves being silent*, and as it is Ariel's music that stills the waves, and not the fairies, this seems to be the better reading." Wright.

*Foot it.* Cf. *Romeo and Juliet*, I. 5. 28; also Abbott, Grammar, § 226.

*Featly.* Nimbley.

*The burthen bear.* "The burthen of a song, in

the old acceptation of the word, was the base, foot, or under-song. It was sung throughout, and not merely at the end of a verse. . . Many of these burdens were short, proverbial expressions, such as—

*'Tis merry in hall when beards wag all.*

Other burdens were mere nonsense words that went glibly off the tongue, giving the accent of the music, such as *hey nonny, nonny no; hey derry down.*" "Popular Music of the Olden Time," Chappell, pp. 222, 223.

*Waits upon.* Is intended for.

Charles Lamb compares *Ariel's Song* with *A Land Dirge*, by J. Webster (cf. Palgrave's "Golden Treasury," No. LXVI.). "I never saw anything like this funeral dirge except the ditty which reminds Ferdinand of his drowned father in *The Tempest*. As that is of the water, watery; so this is of the earth, earthy. Both have that intenseness of feeling which seems to resolve itself into the element which it contemplates."

*Ditty doth remember*, seq. This song mentions, refers to, seq.

*Nor no.* Double negative. Cf. Abbott, Grammar, § 406.

*Owes.* Owns. Cf. line 454.

*Advance.* Raise.

*Wench.* "A female person, . . . not always in ■ bad sense, as at present, but used as a general familiar expression, in any variation of tone between tenderness and contempt." Schmidt.

*Canker.* Canker-worm. Cf. p. 274.

*May know . . And that*, seq. *That* omitted and then inserted. Cf. Abbott, Grammar, § 285.

*A single thing*. Ferdinand means that he and the King of Naples are one and the same thing. Cf. line 434. He then plays upon the word, *as I am now*—i.e., solitary.

*His brave son*. "Some believe that this *son* may have been taken from the story on which the play was possibly founded. Staunton conjectures that he was one of the characters as the play was first written, but was omitted when it was printed. . . Fleay suggests that 'perhaps Francisco is what is left of him.' It had occurred to us long before Fleay's *Manual* was published, that Francisco might be Antonio's son; and an examination of the two speeches assigned to him (II. 1. 110, seq.; III. 3. 40, seq.) confirms the conjecture." Rolfe.

*More braver*. Double comparative. Cf. Abbott, Grammar, § 11.

*Control*. Contradict.

*Have done yourself some wrong*. You are mistaken.

*If a virgin . . affection not gone*. On the ellipsis, cf. Abbott, Grammar, § 387.

*Ill*. Evil.

*There's nothing ill*. The relative is omitted. Cf. Abbott, Grammar, § 244.

*Gentle . . not fearful*. Of *gentle* blood, high birth, and therefore courageous.

*There is . . shapes*. "Inflection in *s* preceding a plural subject. Abbott, Grammar, § 335," *q.v.*

*Nerves*. Sinews.

## ACT II.

## SCENE 1.

*Masters of some merchant . . merchant.* The first *merchant* means ship, the second, a trader. *Masters* may mean owners of the ship.

*Winding up the watch.* "The invention of striking watches is ascribed to Peter Hele, of Nuremberg, about the year 1510." Wright.

*Dollar . . dolour.* For a similar pun, cf. *Lear*, II. 5. 54.

*Cockerel.* A young cock. Reference is to Adrian. *A laughter.* "Antonio won the wager, and was paid by having the laugh against Sebastian." Richard Grant White.

*Temperance.* "Temperature. Antonio takes up the word as a female name, and it was so used by the Puritans." Rolfe.

*Lush.* Luxuriant, juicy.

*Eye of green.* A slight shade, a tinge of *green*.

*O' that.* About that. Cf. Abbott, Grammar, § 174.

*The miraculous harp.* Reference is to the harp of Amphion. He and his brother Zethus took possession of Thebes, and when the walls were building, the stones, under the influence of Amphion's lyre, moved of their own accord to their places.

*Rate.* Estimation.

*Cause to wet, seq.* Your daughter is lost to you by living so far away. This is another cause to make you grieve.

*Loathness.* Unwillingness.

*Dear'st o' the loss.* "Throughout Shakespeare, and all the poets of his and a much later day, we find this epithet (*dearest*) applied to that person or thing which, for or against us, excites the liveliest interest. . . It may be said to be equivalent generally to *very*, and to import the excess, the utmost, the *superlative*, of that to which it is applied." Caldecott. Cf. V. 1. 146; also *Hamlet*, I. 2. 182.

*Chirurgeonly.* "In the manner of a surgeon." Schmidt.

*Plantation.* "A first planting, a first founding of laws and manners." Schmidt. Antonio accepts it in the sense of planting. It is an example of Shakespeare's play upon words.

*Mallows.* "The plant *Malva*." Schmidt.

*I' the commonwealth*, seq. This description is evidently taken by Shakespeare from Florio's translation of *Montaigne* (Book I., chap. xxx., p. 102), of which Shakespeare owned a copy, which copy is now in the British Museum.

*Bourn.* Boundary.

*Tilth.* Tillage. Cf. *Measure for Measure*, I. 4. 44.

*Foison.* Plenty. Cf. IV. 1. 110.

*Nothing.* Nonsense.

*Sensible.* Sensitive. Cf. *Measure for Measure*, III. 1. 120.

*An.* If. Cf. Abbott, Grammar, § 101.

*Flat-long.* "Not edgewise, but with the flat side downward." Schmidt.

*Would continue.* "Would here is certainly used for the conditional *should*. Dr. Abbott (Grammar, § 329) says that to assert this is 'a natural and common

mistake.' But it cannot be denied that Elizabethan writers employed *would* in constructions in which we now use *should*." Wright.

*A bat-fowling.* On *A*, cf. Abbott, Grammar, § 140. "*Bat-fowling*, a mode of catching birds at night by means of torches, poles, and sometimes of nets." Schmidt.

*Adventure my discretion.* Risk my reputation for *discretion*.

*Occasion speaks thee.* The opportunity presents itself.

*Wink'st whiles*, seq. Closest thine eyes while, seq.

*If heed me.* *If* you intend to *heed me*. Cf. Abbott, Grammar, § 387.

*Standing water.* A metaphor for indecision. Cf. p. 64.

*Ebbing men.* Men whose fortunes are declining. Cf. *Antony and Cleo.*, I. 3. 43.

*Lord of weak remembrance.* Alonso, whose memory is weak, and the memory of whom, when he is buried, will soon be forgotten.

*Only Professes to persuade.* "Persuasion is his only profession." Wright.

*But doubts discovery there.* "To be uncertain about what it finds there; the point being at the extreme limit of ambitious vision." Wright.

*Beyond man's life.* Both Antonio and Sebastian are speaking in hyperbole.

*Note.* Information.

*Till new-born chins*, seq. The time that elapses from the birth of a boy till his chin becomes bearded.

*She from whom, seq.* The construction is imperfect. Meaning is, that all from whom Claribel could receive any knowledge have been drowned, except we two who were *cast again*--i.e., saved. That destiny by which we have been saved now fates us to *perform an act, seq.* Cf. *Macbeth*, I. 3. 128.

*Yours and my discharge.* Is for you and me to do.

*Chough of as deep chat.* I could make a *chough* who would talk as wisely as Gonzalo.

*Feater.* More gracefully.

*Kibe.* Chilblain.

*Candied, seq.* If I had twenty consciences, let them be frozen or melted *ere they molest!*

*Perpetual wink for aye.* That is, asleep forever.

*Take suggestion.* Follow our commands.

*To fall it.* Let it fall.

*Sudden.* Quick.

*Why are you drawn?* Why have you *drawn* your swords? Cf. Abbott, Grammar, § 374.

*Even now.* Just now.

*That's verily.* Adverb after *is*. Cf. Abbott, Grammar, § 78.

## SCENE 2.

*Inch-meal.* *Meal* means a part. Shakespeare uses *limb-meal*, *Cymbeline*, II. 4. 147. We use *piece-meal*. *Inch-meal* means inch by inch.

*Urchin-shows.* Apparitions of spirits, hobgoblins.

*Like hedgehogs, which.* *Which* used instead of *that*, because former is more emphatic. Cf. Abbott, Grammar, § 261.

*Wound.* Encircled.

*And to torment*, seq. The ellipsis is *he comes*. Cf. Abbott, Grammar, §§ 96, 97.

*Bombard*. A flagon or vessel for holding liquor.

*Poor-John*. "A coarse kind of fish (called also hake), salted and dried." Schmidt.

*Make a man*. *Make a fortune for a man*.

*A doit*. A very small coin.

*Gaberdine*. A smock-frock, long and loose. Cf. *Merchant of Venice*, I. 3. 100.

*Shroud*. Conceal myself. Cf. *III. Henry VI*, III. 1. 1.

*Swabber*. One who washes the decks.

*Tang*. An unpleasant sound.

*Your*. Cf. Abbott, Grammar, § 221.

*Give ground*. Retreat.

*Neat's leather*. Cf. p. 103.

*After the wisest*. In the wisest manner.

*Will not take too much*, seq. Spoken ironically. I will take all I can get.

*Cat*. "Alluding to the proverb, 'Good liquor will make a cat speak.'" Rolfe.

*Have no long spoon*. Reference to proverb quoted in *Comedy of Errors*, IV. 3. 64 :

*Marry, he must have a long spoon that must eat with the devil.*

*Siege*. Excrement.

*Moon-calf*. An abortion, a monstrosity.

*Sack*. White wines of Spain. Cf. *I. Henry IV*, I. 2. 3 ; II. 4. 587, 592.

*Hast any more*. For omission of *thou*, cf. Abbott, Grammar, § 241.

*Thy dog and thy bush.* Cf. *Midsummer Night's Dream*, V. 1. 136.

*By this good light.* A common oath. Cf. III. 2. 14.

*Pig-nuts.* Earth-nuts, a common weed in old upland pastures. Cf. "Plant-Lore, etc., of Shakespeare," Ellacombe, p. 205.

*Scamels.* No one knows what scamels are. The various guesses on the subject can be found in Furness's Variorum Edition, pp. 138-140.

*Hey-day.* An exclamation of joy. Cf. *Hamlet*, III. 4. 69.

### ACT III.

#### SCENE 1.

*There be some sports.* Cf. Abbott, Grammar, § 244, 300.

*Mistress which.* On the use of *which*, cf. Abbott, Grammar, § 265.

*Most busy, least.* A *crux*. Probably means, as Spedding suggests, *Most busiest when idlest*. Cf. Furness, *in loco*, for a list of the emendations suggested. Cf., also, *Romeo and Juliet*, I. 1. 134.

*Yours it is against.* The preposition is transposed. Cf. Abbott, Grammar, § 203.

*Infected . . visitation.* "Prospero adopts language which was familiar when the plague was of common occurrence. Cf. *Love's Labour's Lost*, V. 2. 419-423." Wright.

*Put it to the foil.* Foiled it, defeated it.

*Skillless.* Ignorant.

*To like of.* Cf. *Much Ado About Nothing*, V. 4. 59; *Taming of the Shrew*, II. 1. 65.

*Blow.* Cf. *Antony and Cleo.*, V. 2. 60.

*Hollowly.* Insincerely.

*What else,* seq. Everything else.

*To weep,* seq. Cf. *Macbeth*, I. 4. 33-35.

*My book.* "My conjuring book." Wright. Cf. III. 2. 87; V. 1. 57.

## SCENE 2.

*Bear up.* A sailor's term, meaning to keep a vessel off her course. Cf. *Othello*, I. 3. 8.

*Be brained.* Have such brains.

*Standard.* Standard-bearer.

*He's no standard.* "Is too drunk to stand." Wright.

*Justle.* To jostle, to wrestle.

*Devooshed.* Debauched.

*Natural.* An idiot.

*Dare not.* Cf. Abbott, Grammar, § 361.

*Pied ninny.* Reference is to Trinculo, who was a jester and was in his motley dress.

*Quick-freshes.* The springs.

*Stock-fish.* "Beat thee as stock-fish (dried cod) is beaten before it is boiled." Dyce.

*Wezand.* Windpipe.

*That most deeply,* seq. That which is most deeply to be considered, seq. Cf. Abbott, Grammar, §§ 244, 359, 405.

*Troll the catch.* Sing the part-song. Cf. p. 68.

*The picture of Nobody.* "Probably an allusion to a ludicrous figure (head, arms, and legs without a trunk or *body*), printed on the old popular ballad of *The Well-Spoken Nobody* (Halliwell)." Rolfe.

*Taborer.* "A small drum. Accompanied by a pipe. Used by fools." Schmidt.

## SCENE 3.

*By 'r lakin.* Cf. p. 271.

*Forthrights and meanders.* Straight paths and crooked ones.

*Thoroughly.* Thoroughly.

*Will not, nor cannot.* I neither will nor can, seq. Cf. Abbott, Grammar, § 408.

*A living drollery.* A puppet show.

*Certes.* Surely.

*Praise in departing.* Do not praise until you depart, otherwise you may have to retract it.

*Dew-lapp'd.* Reference is probably to the mountaineers of Switzerland, so many of whom have goitres.

*Whose heads,* seq. Cf. *Othello*, I. 3. 144.

*Each putter-out of five for one.* This is a reference to the custom, common in Shakespeare's day, of a man investing a sum of money before starting on a long journey, on the condition that if he returned he should have five times the amount invested.

*Three men,* seq. Cf. V. 1. 11, 12.

*To belch up you.* Cf. *Hamlet*, V. 2. 14; Abbott, Grammar, § 249.

*Dowle.* A fibre of down.

*Like.* Likewise.

*Heart's sorrow . . clear life,* seq. The only thing that can save Alonso is repentance and a blameless life.

*Good life* . . *observation strange*, seq. True to life and with careful attention to my orders, seq.

*Knit up*. Tightly bound.

*Bass my trespass*. In a *bass* voice did proclaim *my trespass*.

*Ecstasy*. Frenzy, insanity. Cf. *Macbeth*, III. 2. 22.

## ACT IV.

### SCENE 1.

*Who once*, seq. *Vide* note under I. 2.

*Strangely*. Surprisingly.

*Boast her off*. Speak of her boastfully.

*Aspersion*. "Sprinkling. There is, perhaps, an allusion to the old ceremony of sprinkling the marriage-bed with holy water." Rolfe. Cf. p. 281.

*Our worser genius*. "In mediæval theology, the rational soul is an angel, the lowest in the hierarchy for being clothed for a time in the perishing vesture of the body. But it is not necessarily an angel of light. It may be a good or evil genius, a guardian angel or a fallen spirit, a demon of light or darkness. *Edinburgh Review*, July, 1869, p. 98." Cited by Wright.

*Spoke*. Cf. Abbott, Grammar, § 343.

*Rabble*. Reference is to *thy meaner fellows*.

*Vanity*. Spectacle, illusion.

*Presently*. Immediately.

*Twink*. Twinkling.

*Corollary*. Surplus, supernumerary.

*Leas*. Pastures.

*Vetches*. "An excellent and easily grown fodder

plant, probably introduced into England by the Romans." Ellacombe.

*Stover.* "The common word for hay or straw." Ellacombe.

*Dismissed.* Rejected.

For a description of the plants mentioned here and elsewhere in the play, *vide* Ellacombe's "Plant-Lore, etc., of Shakespeare."

*Her peacocks.* Juno's chariot was drawn by peacocks.

*Bosky.* Woody.

*To estate.* To give.

*Dusky Dis.* Pluto, who carried off Proserpine. Cf. *Winter's Tale*, IV. 4. 118, seq.

*Scandal'd.* Disgraceful.

*Mar's hot minion.* Venus.

*Foison.* *Vide* note under II. 1.

*Wonder'd.* A father who can work wonders.

*Crisp.* Ruffled.

*Avoid.* Withdraw, begone.

*Distemper'd.* Ill-humored, distracted. Cf. line 158, seq.

*Inherit.* Possess.

*Rack.* A cloud.

*On.* Of.

*Cleave to.* Follow exactly. Cf. *Macbeth*, II. 1. 25.

*Presented.* Represented.

*Stale.* Decoy.

*Line.* Lime-tree. Cf. V. 1. 10.

*Played the Jack.* Cf. *Much Ado*, I. 1. 186.

*A frippery.* A shop where second-hand clothes are sold.

*By line and level.* By rule.

*Pass of pate.* Sally of wit.

*Lime.* Bird lime.

*Foreheads villanous low.* "A low forehead was regarded as a deformity." Wright. Cf. *Two Gentlemen of Verona*, IV. 4. 198 ; *Antony and Cleo.*, III. 3. 35.

*Pard.* Panther.

*Cat o' mountain.* Wild cat.

*Soundly.* Thoroughly.

## ACT V.

### SCENE 1.

*Crack.* Break, fail.

*Time goes upright, seq.* Bears his burden.

*You said, seq.* Cf. I. 2. 240, 241.

*Line-grove.* Grove of lime-trees.

*Weather-fends.* Defends, protects from the weather.

*Him.* He. Cf. Abbott, Grammar, § 208.

*That relish all as sharply, Passion as they.* Wright punctuates as above, and makes *Passion* a verb, equivalent to, express deep feeling. He explains passage, "that feels as keenly the emotions of joy and express sorrow as they do." Schmidt also makes *Passion* a verb. Others dissent—e.g., Rolfe, who explains the passage, "that feel everything with the same quick sensibility, and that are fully as sensitive to suffering."

*Green sour ringlets.* Cf. *Merry Wives of Windsor*, V. 5. 69, 70 ; *Midsummer-Night's Dream*, II. 1. 86.

*Spurs.* Roots.

*Unsettled fancy.* An imagination which is *unsettled*, disturbed.

*Sociable to.* Sympathetic with.

*Mantle.* Cover.

*Thy graces.* Thy kindnesses. Cf. I. 2. 159-168.

*Home.* Thoroughly, to the full.

*Remorse.* Feeling.

*Discease.* Disguise. Cf. *Winter's Tale*, IV. 4. 648;

*Measure for Measure*, II. 4. 13.

*Me.* Myself. Cf. Abbott, Grammar, § 223.

*An if this be at all.* If this be a reality.

*Thy dukedom I resign.* Cf. I. 2. 123-127; II. 1. 106, 107.

*I am woe.* I am sorry.

*Dear loss.* Great loss.

*Do so much admire.* Are so much surprised.

*Glasses.* Vide note under I. 2.

*Yare.* Vide note under I. 1.

*Tricksy.* "Full of tricks and devices." Schmidt.

*Moping.* Surprised and blinded. Cf. *Hamlet*, III. 4. 81.

*Conduct Guide.* Cf. *Romeo and Juliet*, III. 1. 129.

*Single I'll resolve.* I myself will explain.

*Every.* Cf. Abbott, Grammar, § 12.

*Coragio.* Italian for courage. Cf. *All's Well*, II. 5. 97.

*Be.* Cf. Abbott, Grammar, § 300.

*Setebos.* Cf. I. 2. 374.

*Badges.* Disguises. Reference is to the clothes they had stolen.

*Without her power.* Beyond her power.

*Gilded them.* Made them drunk.

*Fly-blowing.* "Stains made by flies." Schmidt.

*Trim it.* Put it in order.

*Poor cell.* Cf. I. 2. 20.

*Epilogue.* "It is well known that the Prologues and Epilogues of the English Drama are generally written by other persons than the authors of the plays, and White with good reason thinks that this Epilogue, though printed in the folio, bears internal evidence of being no exception to the rule. The thoughts are 'poor and commonplace,' and the rhythm is 'miserable and eminently un-Shakespearian.' It is apparently from the same pen as the Epilogue to *Henry VIII.*—'possibly Ben Jonson's, whose verses they much resemble.'" Rolfe.

*Help of your good hands.* Your applause.

*Relieved by prayer.* The allusion probably is to "the custom, prevalent in Shakespeare's time, of concluding the play by a prayer, offered up kneeling, for the sovereign." Jephson.

*Mercy itself.* "The divine Mercy." Rolfe.

*Frees all faults.* Preposition *from* is omitted. Cf. Abbott, Grammar, § 200.

### III. Table of Acts and Scenes in which each character appears. Also, number of lines spoken by each character. Also, grouping of minor characters, to be read in a reading club by one person.

No. of  
Lines.

665	Prospero, I, 2; III, 1, 3; IV, 1; V, 1. Epilogue.
179	Caliban, I, 2; II, 2; III, 2; IV, 1; V, 1.
174	Stephano, II, 2; III, 2; IV, 1; V, 1.
165	Gonzalo, I, 1; II, 1; III, 3; V, 1.
148	Antonio, I, 1; II, 1; III, 3; V, 1.
140	Ferdinand, I, 2; III, 1; IV, 1; V, 1.

122	Sebastian, I, 1; II, 1; III, 3; V, 1.
112	Trinculo, II, 2; III, 2; IV, 1; V, 1.
110	Alonso, I, 1; II, 1; III, 3; V, 1.
46	Boatswain, I, 1; V, 1.
12	Adrian, II, 1; III, 3.
11	Francisco, II, 1; III, 3.
8	"All," I, 1, 2.
4	Master, I, 1.
190	Ariel, I, 2; II, 1; III, 2, 3; IV, 1; V, 1.
142	Miranda, I, 2; III, 1; IV, 1; V, 1.
41	Iris, IV, 1.
24	Ceres, IV, 1.
7	Juno, IV, 1.
	Boatswain. }
	Iris. }
	Adrian. }
	Ceres. }
	Francisco. }
	Master. }
	Juno. }

#### IV. Questions.

##### ACT I.

1. What reasons are there for believing that the story which is dramatized in this play is original with Shakespeare?

2. There are critics who think that Shakespeare derived some hints for the plot from certain stories and essays. What are those stories and essays?

3. Where is placed the scene of this drama?

4. What does Lowell say on this subject?

5. What description is given in the play of this island?

6. Did the storm described in the first scene suggest the title of the play?

*Ans.* Undoubtedly. I. As an actual *tempest*; actual, not in the sense of having really occurred, but of being conceived and portrayed as a real storm.

II. As a metaphorical or allegorical *tempest*, representing the calamities and disasters of human life.

7. Who *raised* this *tempest*?

*Ans.* Cf. I. 1. 1, 2 ; V. 1. 6.

8. What is the meaning of *yarely*?

9. What response does the Boatswain make to the advice and commands of Alonso, Antonio, Gonzales?

10. What reflections thereon does Gonzalo make?

11. What commands does the Boatswain, in his effort to save the ship, give to the mariners?

12. What angry words does he utter to Sebastian, Antonio, Gonzalo?

13. What is the meaning of *must our mouths be cold*?

14. Is Shakespeare's description of this storm technically accurate?

*Ans.* Cf. pp. 375, 376.

15. Why does Shakespeare begin this play with the description of a storm?

*Ans.* In ancient times, and in Shakespeare's day as well, the elements were supposed to be in very close sympathy with human joy and sorrow. It was believed that Nature, both animate and inanimate, was profoundly disturbed by impending disaster.

*Thou see'st the heavens, as troubled with man's act  
Threaten his bloody stage.*

*Macbeth*, II. 4. 5, 6.

The storm with which this play opens is intended to recall the *foul play* by which Prospero was robbed of his dukedom, and he and Miranda were *heaved hence* out of Milan, and to what was hoped by his

enemies would be a cruel death. It is intended, also, to be a punishment upon the doers of that wicked deed.

16. How does the description of this storm compare with that of the storm in *Pericles*, III. 1 ?

17. What is the nature of this opening scene ?

*Ans.* It is of the nature of a prologue.

18. What quality of her nature does Miranda reveal in her first words ?

19. Who caused and controlled the storm ?

20. What further dramatic function does the storm now have ?

*Ans.* It gives Prospero an opportunity to relate to Miranda all the circumstances which have caused her and himself to be in this island. These circumstances are the causes of the action of this drama. It is necessary the spectators of the drama should be thoroughly informed of them. The dramatic purpose of this recital of them is to convey to the spectators that necessary information.

21. What does Prospero's *mantle* symbolize ?

*Ans.* His power as a magician. His *art* by means of which he controls Nature and Spirits.

22. Why does he lay it aside when he begins to relate to Miranda the circumstances of their previous lives ?

*Ans.* Because he temporarily ceases to exercise his function as the Enchanter, the Magician, which is his function in this drama, and assumes his other character—viz., that of her Father, the Duke of Milan.

23. Have any of those who were in the ship been lost ?

24. To whom do they owe their safety ?

25. How old was Miranda when she and Prospero arrived on the island ?

26. How many years had they been there ?

27. Who were Miranda's parents ?

28. To whom did Prospero delegate his powers as Duke of Milan ?

29. Why did Prospero abdicate his power ?

30. What does Prospero say regarding his love of study and of books ?

31. What is the dramatic purpose of this ?

*Ans.* To foreshadow his government of the island, in which his constant companion and guide was *my book*. Cf. V. 1. 50-57.

32. What did Antonio do which manifested his base betrayal of Prospero's confidence ?

33. Why was Miranda inattentive ?

*Ans.* To give Prospero an opportunity to call her attention, and in so doing the attention of the spectators of the drama, to his narration.

34. What compact did Antonio make with the King of Naples ?

35. What plan did Antonio carry out by means of which he hoped to rid himself forever of Prospero and Miranda ?

36. How were they saved ?

37. Who aided them ?

38. What account of their life in the island does Prospero give ?

39. By what means were Prospero's enemies brought to the island ?

40. What does Prospero say about *a most auspicious star* ?

41. Was belief in planetary influence current in Shakespeare's day ?

*Ans.* Yes. Cf. "Folk-Lore of Shakespeare," Dyer, pp. 74-76.

42. In what other play does Shakespeare make dramatic use of this belief ?

*Ans.* Cf. *Lear*, I. 2.

43. What does Prospero say about the opportunity, the arrival of his enemies brings to him ?

44. Why is Miranda now made to sleep ?

*Ans.* To allow of the introduction of another most important actor in this drama—viz., Ariel.

45. Who was Ariel ?

46. What does he personify ?

47. Of what character in this drama is he the antithesis ?

48. What duties could he perform ?

49. What mission of Prospero has he executed in connection with the King's ship ?

50. What description does Ariel give of the immediate effect of the storm on those who were on board *the King's ship* ?

51. Where was the *still-vexed* Bermoothes ?

52. What became of the other vessels in the fleet ?

53. Of what promise of Prospero does Ariel now demand the fulfilment ?

54. In what frame of mind does Prospero receive this demand ?

55. What is the dramatic purpose of this quarrel between Prospero and Ariel ?

*Ans.* I. To give Prospero an opportunity, when chiding Ariel, to inform the spectators of the drama of Ariel's history, which information it is absolutely necessary they should have in order to appreciate Ariel's part in the action of the drama. II. To give an opportunity for the revelation of the characters of Prospero and Ariel.

56. Who was Sycorax ?

57. Where was Argier ?

58. Who was Caliban ?

59. With what punishment does Prospero threaten Ariel if he *more murmur'st* ?

60. Does Ariel promise obedience ?

61. What promise in return does Prospero make to him ?

62. What command does Prospero now give to Ariel ?

*Ans.* To bring Ferdinand.

63. When Ariel departs who awakes ?

64. What other important actor in this drama is now introduced ?

65. What description of Caliban do Miranda and Prospero give ?

66. In what form does Ariel now enter ?

67. What curse on Prospero does Caliban utter ?

68. With what punishment does Prospero threaten him ?

69. What description of himself, his past, his present life does Caliban give ?

70. What does Prospero say on this subject ?

71. What was the first and most important thing that Prospero taught Caliban ?

*Ans.* Cf. I. 2. 361.

72. Is this the beginning of education ?

73. Is language one of the traits which most distinguish men from the lower animals ?

74. What does Caliban say of Prospero's power ?

75. Who was Setebos ?

76. What does Caliban personify ?

*Ans.* A *Canibal*, as cannibal was spelled in Shakespeare's day.

77. What other important character is now introduced ?

78. By whom is Ferdinand led to Prospero and Miranda ?

79. By what means does Ariel enchant Ferdinand ?

80. What song does Ariel sing ?

81. What was the effect on Ferdinand of this song ?

82. What description of Ferdinand does Miranda give on first seeing him ?

83. What is Prospero's description of him ?

84. What description of Miranda does Ferdinand give ?

85. What description does Ferdinand give of himself ?

86. Why does Prospero speak to Miranda *so ungently*, and rebuke her so harshly when she expresses her fondness for Ferdinand ?

*Ans.* Cf. I. 2. 449-451.

87. Was the reason of Prospero's harsh treatment the same ?

*Ans.* Yes.

88. Who was the *brave son* of the Duke of Milan ?

89. What does Prospero say is the effect on Ferdinand and Miranda of their meeting ?

90. What is Shakespeare's description of love at first sight ?

*Ans.* Cf. I. 2. 440, 441.

91. What feeling toward Ferdinand does Miranda express ?

92. What toward Miranda does Ferdinand express ?

93. What comment does Prospero make thereon ?

94. What does Prospero now say he must do ?

*Ans.* Cf. I. 2. 449, 450.

95. What is the dramatic purpose of this ?

*Ans.* To prevent a premature commencement of the action of the drama ?

96. What charge does Prospero make against Ferdinand ?

97. With what punishment does he threaten him ?

98. How does Ferdinand receive this threat ?

99. In what way does Prospero manifest his enchantment over Ferdinand ?

100. What is the meaning of *He's gentle, and not fearful* ?

101. What plea in behalf of Ferdinand does Miranda make ?

102. What does Prospero say in response ?

103. What expression of her affection for Ferdinand does Miranda now make ?

104. What does Ferdinand say of his weakness, of its causes ?

105. What of his feeling toward Miranda ?

106. What words of comfort does Miranda speak to Ferdinand ?

107. With what commands, what promises of Prospero to Ariel, does this first Act end ?

108. In this Act Shakespeare has blended the Realistic, the Romantic, the Supernatural. What expression of each has he given ?

109. What has Shakespeare accomplished in Act I. ?

*Ans.* I. He has introduced every important character in the drama, and given all necessary information about them. II. He has described in detail all the causes of the action of this drama. III. He has foreshadowed that action : a. Prospero's retribution (cf. I. 2. 177-184) ; b. The love affair of Ferdinand and Miranda.

## ACT II.

110. What comforting reflections does Gonzalo make on the escape of himself and friends from the wreck ?

111. What replies from Alonso, Sebastian, Antonio do Gonzalo's words evoke ?

112. What description of the island does Gonzalo give ?

113. Of what fact are we now informed ?

*Ans.* The marriage of Claribel to the King of Tunis.

114. What classical allusions does that suggest to the members of the party ?

115. What is the purport of Antonio's remark, *His word is more than the miraculous harp?*

116. What regrets regarding Claribel's marriage does Alonso express ?

117. What does Francisco say of Alonso's son ?

118. What dramatic purpose is attained by the references to Claribel ?

*Ans.* Her marriage was the indirect cause of the disasters which have happened to Alonso and his friends (cf. II. 1. 102-130). To give the spectators this information, which is so necessary to an intelligent appreciation of the plot, is the reason of this reference to her.

119. What rebuke does Gonzalo administer to Sebastian ?

120. How does the portrayal of Alonso's affection for Claribel compare, contrast with that of Prospero for Miranda ?

121. What is Gonzalo's description of *the commonwealth* he would establish on this island if he had supreme power ?

122. From what source did Shakespeare probably derive the hints for this ?

123. With what taunts and jibes are Gonzalo's words received ?

124. What sarcastic response does Gonzalo make ?

125. What description of Gonzalo does Antonio make later ?

*Ans.* *Lord of weak remembrance ; This ancient morsel, this Sir Prudence.*

126. Is this truly descriptive of him, or is it simply the mistaken opinion of Antonio ?

127. Why has Shakespeare introduced humor here ?

*Ans.* To contrast with the tragic. He thereby accomplishes two purposes. I. He temporarily relieves the mental and emotional strain of the spectators of the drama II. The ultimate result is to make the tragic more effective by means of Contrast.

128. Who now enters and what does he do ?

129. Who fall asleep at first ? Who later ?

130. What is Shakespeare's dramatic purpose in causing Ariel to put these men to sleep ?

*Ans.* To give Sebastian and Antonio an opportunity to conspire to destroy Alonso and to seize his Kingdom.

131. Who first suggests the deed ?

132. In what words ?

133. What does Antonio say his *strong imagination* sees ?

134. How does Sebastian receive Antonio's suggestion ?

135. What is the meaning of *I am standing water* ?

136. What does Antonio say about *ebbing men* ?

137. If Ferdinand is dead, *who's the next heir of Naples* ?

138. What does Antonio say about Claribel and any trouble she could make for the conspirators ?

139. What was the folk-lore, current in Shakespeare's day, in connection with *The man i' the moon* ?

*Ans.* Cf. "Folk-Lore of Shakespeare," Dyer, pp. 65, 66.

140. What crime of Antonio does Sebastian recall ?

141. What does Antonio say about conscientious scruples ?

142. What about the murder of Gonzalo ?

143. How will *the rest* act in this matter ?

144. What do Sebastian and Antonio decide to do ?

145. Is this conspiracy now brought to an end, or its prosecution only delayed ?

*Ans.* Cf. III. 3. 11-17.

146. How does this conspiracy compare, contrast with that of Cassius and Brutus for the murder of Cæsar ?

147. How does the temptation to which Antonio and Sebastian are subjected compare and contrast with that to which Macbeth was subjected ?

148. Who now enters ?

149. What statement does he make ?

150. What warning does Ariel sing in Gonzalo's ear ?

151. Had Gonzalo saved the lives of Prospero and Miranda ?

*Ans.* Cf. I. 2. 159-168.

152. Ariel's music sounded to Sebastian and Antonio as '*t was a din to fright a monster's ear ;* to Gonzalo like *a humming*. Why this difference ?

*Ans.* This difference was subjective. It was in the natures of the individual men.

153. What explanation of their threatening attitude do Sebastian and Antonio give to Gonzalo and Alonso when the latter awake ?

154. What does Gonzalo say to Alonso ?

155. What report does Ariel say he will take to Prospero ?

156. Has there been pronounced Character-Development in this scene ?

157. What traits of character in Alonso, Sebastian, Antonio, Gonzalo, have been clearly defined, strongly emphasized ?

158. Why is Caliban frequently described as "the missing link" ?

159. What description of his treatment by Prospero does Caliban give ?

160. Who now makes his first appearance in the drama ?

161. What is a *bombard* ?

162. What description of Caliban does Trinculo give ?

163. What does Trinculo decide to do in order to shelter himself from the storm ?

164. What reflection does he make on *Misery* ?

165. Is this Stephano's first appearance in the drama ?

166. How does this music affect Caliban ?

167. What description of Caliban and Trinculo does Stephano give ?

168. What do Stephano and Trinculo say when they recognize each other ?

169. What does Caliban promise to do for them, if they will not injure him ?

170. Why does he rejoice ?

171. What dramatic purpose does Shakespeare effect by introducing this scene, which is so humorous ?

*Ans.* For the same reason that he introduced humor in the previous scene. *Vide* question No. 127, and the answer thereto.

## ACT III.

172. What reflections on Miranda, on Prospero, and on himself does Ferdinand make ?

173. Why did Prospero impose on Ferdinand *This mean task !*

*Ans.* Cf. IV. 1. 5-8.

174. What consolation does Miranda bring to him ?

175. What is the dramatic purport of Miranda's statement, *My father is hard at study ?*

*Ans.* Vide question No. 195, and answer.

176. What comment does Prospero make on Miranda's words to Ferdinand ?

177. What does Ferdinand say of his previous love affairs ?

178. What of his admiration for Miranda ?

179. What, in response, does she say of hers for him ?

180. What information about his rank does Ferdinand give to Miranda, and what offer of marriage does he couple with it ?

181. Is Miranda equally prompt and frank in her declaration of love ?

182. Does this eventuate at once in an engagement of marriage ?

183. What comment thereon does Prospero make ?

184. Is this love affair in perfect harmony with Prospero's plans ?

185. How does Shakespeare's portrayal in this scene of the love of Ferdinand and Miranda compare, how contrast with his portrayal of that of Romeo and

Juliet ; Bassanio and Portia ; Orlando and Rosalind ; Florizel and Perdita ?

186. In what terms do Stephano and Trinculo address Caliban ?

187. What do they say of him ?

188. What is a *standard* ; a *Mooncalf* ?

189. What contention takes place between Trinculo and Caliban ?

190. What sharp rebuke does Stephano administer to Trinculo, and with what punishment does he threaten him ?

191. To what does Caliban refer, *the suit I made to thee* ?

192. Who now enters, and what does he do ?

193. What plot does Caliban now distinctly outline ?

194. What does Caliban say about Prospero's *books* ?

195. What do the *books* symbolize ?

*Ans.* The control of mind over matter ; intellect over Nature.

196. Does Stephano decide to act favorably on Caliban's suggestions ?

197. What description does he give of the outcome of the plot ?

198. What has Ariel tried to do in Sc. 2 ?

*Ans.* To cause dissensions among the conspirators, and thereby bring their plans to naught.

199. Has he been successful ?

200. Have Trinculo and Stephano been thoroughly frightened by Ariel's tune ?

201. In what words do they express their fear ?

202. What does Caliban tell them in order to reassure them ?

203. What is the meaning of *the picture of Nobody* ?

204. What is a *catch* ?

*Ans.* Vide p. 68.

205. What description of *the noises* of which *the isle is full* does Caliban give ?

206. What is the medium used here and everywhere by Ariel for the manifestation of his power ?

207. Is the plot of Caliban and Stephano intended by Shakespeare to be a counter-plot to that of Antonio and Sebastian ?

208. What dramatic function does it, by being such, fulfil ?

*Ans.* It preserves Proportion and Balance. Vide pp. 148, 199.

209. How do these two plots compare, contrast ?

*Ans.* Both plots are sure to fail, because they conflict with Prospero's plans and commands. The plot of Caliban and Stephano, however, is so impracticable that it amounts almost to a parody of a plot.

210. What is the meaning of *By 'r lakin* ?

211. What is the physical condition of Alonso and Gonzalo ?

212. What is the dramatic purpose of this *weariness* ?

*Ans.* To put them in such a condition, physically, mentally, emotionally that they could easily be controlled by Prospero.

213. Does Alonso finally give up all hope of finding his son ?

214. What do Antonio and Sebastian say about their plot ?

215. What exhibition of his magic powers does Prospero now give ?

216. What is a *living drollery* ?

217. What comments on the show do Alonso, Sebastian, Antonio, Gonzalo make ?

218. What does Prospero say about them ?

219. What is a *harpy* ?

220. Who are the *three men of sin* to whom Ariel refers ?

*Ans.* Cf. III. 3. 104 ; V. 1. 11, 12.

221. What does he say of them, of their wickedness, of its punishment ?

222. What description of himself and his *fellows* does Ariel give ?

223. What of *my business* ?

224. What of the punishment that has befallen Alonso ?

225. What alone can guard Alonso from the *wraths* the *powers* have decreed against him ?

226. What commendation does Prospero bestow on Ariel ?

227. What does Prospero say of *My high charms work* ?

*Ans.* Cf. III. 3. 88-93.

228. Is this the Climax of the drama ?

*Ans.* Yes. The Complication is now complete. From this time the Resolution begins.

229. What effect has been produced on Alonso, Sebastian, Antonio by the show ?

*Ans.* It makes Alonso penitent and desirous of

committing suicide. It causes Antonio and Sebastian to be defiant.

230. What does Gonzalo say of their condition and of *their great guilt*?

231. What is the meaning of *ecstasy*?

#### ACT IV.

232. What is the beginning of the Resolution of this drama?

*Ans.* Prospero's release of Ferdinand from the *mean task* he had imposed upon him. Further, his consent to and approval of the engagement of marriage between Ferdinand and Miranda.

233. What tribute does Prospero pay to his daughter?

234. What is the meaning of *or Phæbus' steeds are founder'd, or Night kept chain'd below*?

235. What command does Prospero give Ariel?

236. What advice does he give Ferdinand?

237. Who are Iris, Ceres, Juno?

*Ans.* Cf. line 120, seq.

238. What poetic descriptions of Nature do they give?

239. For what purpose did Iris summon Ceres?

240. What is the burden of the song that Juno and Ceres sing?

241. On what *employment* do Juno and Ceres send Iris?

242. What does Iris say to the *nymphs, call'd Naiads*?

243. What to the *sunburnt sicklemen, of August weary*?

244. What is the dramatic purpose of this mask ?

*Ans.* It is a fitting, poetic, happy consummation, in which the Spirits as well as Nature are made to share, of the love affair of Ferdinand and Miranda.

245. What spectacle is now shown to Ferdinand and Miranda ?

246. What does Prospero say about the conspiracy against his life ?

247. What command does he give *To the Spirits* ?

248. What effect does the recollection of the conspiracy have upon Prospero ?

249. Why does this plot have such a disturbing effect on Prospero ?

*Ans.* Not because he fears it, but because it makes manifest the fact that all his good purposes relating to Caliban have miscarried. Prospero's feeling is one of sorrow more than of anger. Cf. lines 188-192.

250. What explanation of the *revels* and *these our actors* does Prospero give Ferdinand ?

251. Does Shakespeare in this statement describe the nature and purpose of this play ?

252. What description does Ariel give to Prospero of the result of his mission to Caliban, Stephano, Trinculo ?

253. Why has Shakespeare conveyed this information by narration instead of by action ?

*Ans.* Because it could be done much more effectually by appealing to the imagination than by appealing to the vision.

254. What is the meaning of *trumpery, stale* ?

255. What description of Caliban does Prospero give ?

256. What has been the fruit of all Prospero's efforts to reclaim and improve him ?

257. In what way does Caliban manifest his mental and moral degradation ?

*Ans.* I. By ingratitude toward Prospero. II. By his choice of the degraded and drunken Stephano as master, in preference to Prospero.

258. Does his mind sympathize with his ugly body ?

*Ans.* Cf. lines 190, 191 ; V. 1. 290 ; also pp. 339, 340.

259. With what punishment does Prospero threaten these conspirators ?

260. Do Stephano and Trinculo believe they have been fooled by the *fairy* ?

261. What threat do they utter against Caliban ?

262. Are they misled by the *glistering apparel* ?

263. What warning does Caliban utter ?

264. What suggested to Trinculo the title by which he addressed Stephano—viz., *O King Stephano* ?

*Ans.* An old song, "*Take thy cloak about thee.*" Iago sings a stanza from it in *Othello*, II. 3. 92-99.

265. Why was Caliban so much shrewder than Stephano and Trinculo ?

*Ans.* His knowledge of Prospero was much more accurate ; his fear of him much greater.

266. What is the meaning of *steal, by line and level ; put some lime upon your fingers* ?

267. What is the significance of the phrase, *foreheads villanous low* ?

268. How are the conspirators driven out of Prospero's cell ?

269. How does Prospero punish them ?

270. Why is their punishment physical in contrast with that of Gonzalo, Alonso, Sebastian, which is mental and moral ?

*Ans.* Because their natures are so coarse, undeveloped, sensuous, that only corporal punishment would be felt by them.

271. What does Prospero say of his work ?

272. What promise does he make to Ariel ?

273. This Act contains many classical allusions. What are they and what is the meaning of each ?

274. Has there been dramatic progress in this Act ?

*Ans.* Yes. Prospero's plans for the happy marriage of Ferdinand and Miranda, also for the foiling of the conspiracy against his life, have been brought to a successful consummation.

## ACT V.

275. What does Prospero say about his *project* ?

276. What is the meaning of *My charms crack not ; . . Time goes upright*, seq. ?

277. Why the reference to the time of day ?

*Ans.* Cf. I. 2. 239-241.

278. What statement about *the king and 's followers* does Ariel give to Prospero ?

279. Is their mental and emotional condition similar to what it was when last they appeared in the drama ?

*Ans.* Cf. III. 3. 94-109.

280. What is the meaning of *weather fends* ?

281. Why is Gonzalo more distressed than the others ?

*Ans.* Because he is a good man (cf. lines 62, 68), and therefore realizes more strongly than the others the heinousness of their treatment of Prospero.

282. What does Ariel tell Prospero would be the effect on him if he could see them ?

283. What does Ariel say would be his feelings toward them if he *were human* ?

284. What reflections on this statement does Prospero make ?

285. In what words does he announce the Ethical lesson of the drama ?

*Ans.* Lines 20-30.

286. What words of Portia do these of Prospero recall ?

*Ans.* Cf. *Merchant of Venice*, IV. 1. 184-202.

287. What does Prospero order Ariel to do ?

288. What address does Prospero make to the *elves*, by whose aid he has worked his charm ?

289. In the exercise of his *rough magic* what has he done ?

290. What medium does he use by which still further he *works his end upon their senses* ?

291. When Prospero has restored *the king and his followers*, what will he do with his *staff* and *book* ?

292. Who compose the group that now stands within Prospero's charmed circle ?

293. What does Prospero say to Gonzalo, Alonso, Sebastian ?

294. What is the meaning of the metaphor, *the approaching tide*, seq. ?

295. What command does Prospero give Ariel ?

296. What is the meaning of *discease* ; of *sometime Milan* ?

297. What exquisite song, descriptive of himself, does Ariel sing ?

298. What command relating to *the mariners*, . . . *the master and the boatswain* does Prospero give to Ariel ?

299. In what terms does Ariel describe the rapidity with which he will execute Prospero's command ?

300. What is the meaning of *enforce* ?

301. Who of the courtiers speaks first ?

302. Why Gonzalo ?

*Ans.* Because he is more in sympathy with Prospero.

303. What desire does he express ?

304. Is this an index to his character ?

305. What does Prospero say to Alonso and Gonzalo ?

306. What response do they make ?

307. What does he say to Sebastian and Antonio ?

308. What does Sebastian, in an *Aside*, respond ?

309. Is this opinion of Sebastian an index to his character ?

310. What demand does he make of Antonio ?

311. What request does Alonso make of Prospero ?

312. What is the length of the time of the action of this drama ?

313. What does Alonso say about his son ?

314. What does Prospero in response say about his daughter ?

315. What is the dramatic significance of these allusions ?

*Ans.* To foreshadow the appearance of Ferdinand and Miranda.

316. What is the dramatic significance of Alonso's wish that Ferdinand and Miranda *were living both in Naples, The king and queen there!*?

*Ans.* To foreshadow that event, which is one outcome of the drama.

317. What further information about himself, his court, attendants, subjects, does Prospero give to Alonso?

318. What vision does Prospero reveal to Alonso?

319. Why does Shakespeare introduce here the game of chess?

*Ans.* At the time this play was written chess was very popular in Naples, of which place Ferdinand was a prince. With this fact Shakespeare was doubtless familiar. It probably suggested to him the use of the game in this play.

320. What does Ferdinand say when he recognizes his Father?

321. What does Alonso respond?

322. In what words does Miranda express her surprise and her joy on seeing these men?

323. Whom does Alonso believe Miranda to be?

324. Had Ferdinand also when first he saw Miranda believed her to be a *goddess*?

*Ans.* Cf. I. 2. 421.

325. Why did both these men form this opinion?

*Ans.* I imagine on account of Miranda's surpassing beauty and loveliness.

326. With what words of conciliation and peace

does Prospero blot out the remembrance of Alonso's misdeeds ?

327. In what words, spoken by Gonzalo, does Shakespeare describe the plot of this play ?

*Ans.* Cf. lines 205-213.

328. What other words of the poet do they recall ?

*Ans.*

Our indiscretion sometimes serves us well,  
When our deep plots do pall : and that should  
teach us  
There's a divinity that shapes our ends,  
Rough-hew them how we will.

*Hamlet*, V. 2. 8-11.

Cf. also *King John*, III. 1. 274-278.

329. Has Shakespeare now brought to a conclusion the action of the drama so far as it relates to Alonso, Sebastian, Antonio, Ferdinand, Gonzalo, Miranda ?

330. What other characters are there whose dramatic lives must be ended ?

331. Whom does Ariel now bring to Prospero ?

332. Why have the Boatswain and mariners slept during the play ?

*Ans.* Because they took no direct part in the action. They were simply Mechanical Personages.

333. What is the nature and function of a Mechanical Personage in a drama ?

*Ans.* He takes no direct part in the action. He assists incidentally, and in a very subsidiary way, in presenting incidents, personages.

334. What description of himself and comrades,

of their strange experiences, of their ship, does the Boatswain give ?

335. What comment on this recital does Alonso make ?

336. What promise does Prospero repeat to Ariel ?

337. What to Alonso ?

338. What command does he give to Ariel ?

339. What comments does Alonso make which accurately describe this play ?

*Ans.* Cf. V. 1. 227, 228 ; 242-245.

340. Whom does Ariel now *drive in* ?

341. In what garb are they dressed ?

342. What do Stephano, Trinculo, Caliban say to each other ?

343. Has Stephano's experience led him to accept Fatalism ?

344. What is the meaning of *Coragio* ; of *true spies* ?

345. What does Prospero say of Caliban ?

346. What is said to, what by Stephano, Trinculo ?

347. What command does Prospero give Caliban ?

348. What response does he make ?

349. What comment on his own conduct does he make ?

350. What parting words does Prospero speak to Alonso ?

351. What to Ariel ?

352. Has the Complication of the plot been finally and fully Resolved in this Act ?

353. Has the crime which caused the action of the drama been justly and adequately punished ?

354. Have those who committed that crime realized their wickedness and repented ?

*Ans.* Cf. V. 1. 212.

355. Has full reparation been made to Prospero ?

356. Is the portrayal, in this play, of Poetic Justice both natural and artistic ?

357. Why were Stephano and Trinculo not more severely punished ?

*Ans.* Cf. *Othello*, V. 2. 289, 290.

358. Is it likely that Shakespeare wrote the Epilogue to this play ?

359. What is the meaning of the phrases, *the help of your good hands ; gentle breath of yours ; relieved by prayer ?*

\* \* \* \* \*

360. Does Shakespeare in this play follow accurately the Greek law of Unity ?

*Ans.* Yes, so far as it refers to time and place.

361. What is that law ?

*Ans.* A drama is the portrayal of one action, occurring in one place, on one day.

362. Is *The Tempest* more a dramatic poem, of an allegoric nature, than a drama ?

*Ans.* Yes.

363. Is this the reason it is unsuited to stage-representation ?

*Ans.* It is.

364. What is the probable date of the composition of this drama ?

*Ans.* I think it is one of the last three complete plays that Shakespeare wrote. The other two were *The Winter's Tale*, *Cymbeline*.

365. What are the cardinal traits of Prospero's character ?

366. Of what is he the personification ?

*Ans.* Primarily, of Wisdom. Secondly, of the Power that can execute justice ; rewarding the Right, punishing and circumventing the Wrong ; and in so doing can use as his ministers supernatural beings and Nature.

367. How does Shakespeare's portrayal of Prospero as a Father compare and contrast with his portrayal, in that relation, of Shylock, Lear, Frederick (*As You Like It*), Leonato, Capulet ?

368. What is the nature and function of Ariel ?

*Ans.* He is a *spirit*. He is the representative of Air, Fire. He is moody. Prospero calls him *malignant thing*. His function in the drama is to represent the intellectual, the spiritual, and to execute Prospero's commands. He is the link between earth and the higher and better world.

369. Why is he *invisible* to every one in the play except Prospero ?

*Ans.* Because he is the executant of Prospero's orders. If he were visible, it might interfere with that work.

370. How does Ariel, his nature, his function, compare with Puck ?

371. What other great poet has followed Shakespeare's example, and used Spirits as the connecting link between nature and the supernatural ?

*Ans.* Cf. Goethe's *Faust*, Sc. xxi.

372. What is the nature and function of Caliban ?

*Ans.* He is the type of the brute-man. He per-

sonifies the earthly, grovelling, sensuous. He is the connecting link with the lower, the grosser world. Cf. I. 2. 349-372.

373. Is he intended by Shakespeare to be a Character-Contrast to Ariel ?

374. How do the following characters contrast and compare : Alonso *vs.* Sebastian ; Alonso *vs.* Antonio ; Sebastian *vs.* Antonio ; Gonzalo *vs.* each of the above ; Trinculo *vs.* Stephano ?

375. How does Gonzalo, the Counsellor, compare and contrast with Polonius ? With Kent ?

376. What are the traits of Ferdinand's character ?

377. What are those of Miranda's character ?

378. Of what is Miranda the type ?

*Ans.* Of Virginity. She is the child of Nature.

379. Was the meeting between Ferdinand and Miranda arranged by Prospero ?

*Ans.* Yes. Ferdinand is guided and drawn to the place where Miranda was by Ariel's *playing and singing*. Miranda, at the opportune moment, is awaked by Prospero from a charmed sleep.

380. Is Shakespeare's characterization of the Boatswain natural, consistent, artistic ?

381. In what different ways does remorse manifest itself in the *three men of sin* ?

382. Are Stephano, Trinculo, Caliban, repentant ?

383. Why not ?

*Ans.* Because they all are coarse, gross, sensuous beings, whose intellectual and emotional natures are undeveloped. They are, therefore, incapable of fine feelings.

384. What examples are there in this play of Character-Grouping ?

385. What are the puns in this play ?

*Ans.* Cf. p. 199.

386. This play ends, but the action does not cease ; cf. V. 1. 162, seq. ; 301, seq. Why ?

*Ans.* Cf. p. 200.

387. Act I. Sc. 1 is in Prose ; Sc. 2 is in Blank-Verse. Why ?

*Ans.* The dialogue in Sc. 1 is in language which, although impassioned, is vulgar, devoid of dignity. It is, therefore, in the form of Prose. In Sc. 2 the subjects discussed are of great importance. The conversers are refined, dignified. The language, therefore, is in the form of Blank-Verse.

388. What other parts of the play are in Prose ? What in Blank-Verse ?

389. Why the change from one to the other form of composition ?

NOTE.—On the subject of questions 388, 389, cf. p. 201 ; pp. 300, 301. Also article in Transactions New Shakespeare Society, 1880-1886, pp. 523-562, by Henry Sharpe, on "The Prose in Shakespeare's Plays."

390. What is the function of Music in this play ?

*Ans.* It is the connecting link between Prospero, the great Magician, and Ariel, his Fairy, on the one hand, and men on the other ; between the supernatural and the natural.

391. What has Shakespeare elsewhere said as to the power of music over animals and men ?

*Ans.* Cf. *Merchant of Venice*, V. 1. 70-88.

392. This play and *A Midsummer-Night's Dream* are the two most highly imaginative plays Shakespeare wrote. How do they contrast with each other as to date of composition, subject, construction, characterization, use of supernatural beings, portrayal of love ?

393. In these two plays Shakespeare portrays man in connection with the supernatural. What is the principal difference between the plays so far as they relate to this subject ?

*Ans.* It is accurately summarised by Victor Hugo as follows : “ *A Midsummer-Night's Dream* depicts the action of the invisible world on man ; *The Tempest* symbolizes the action of man on the invisible world.”

## V. Collateral Reading.

Short Studies in Shakespeare's Plots, Ransome, pp. 269-299.

For an analysis of the character of Caliban, cf. Furness's Variorum Edition of *The Tempest*, Preface, pp. v.-viii.

Characters of Shakespeare's Plays, Hazlitt, 1845, pp. 77-84.

Among my Books, Lowell, pp. 199, seq.

Lectures on Shakespeare, Coleridge, Bohn's Edition, pp. 274-282.

There is much Narrative Statement in this play—e.g., I. 2. Cf. article on “Shakespeare's Use of Narration in his Dramas,” Professor N. Delius, Transactions New Shakespeare Society, 1875-1876, pp. 207-218 ; 332-335.

Shakespeare as a Dramatic Artist, Moulton, pp. 225-262.

William Shakespeare, Wendell, pp. 365-377.

Shakespeare—His Mind and Art, Dowden, pp. 370-382.

Commentaries on Shakespeare, Gervinus, Translation of F. E. Bunnett, pp. 787-800.

Characteristics of Women, Jameson, Edition of Routledge, pp. 193-203.

Shakespeare Characters, Charles Cowden Clarke, pp. 275-291.

Irving Shakespeare, Dr. Garnett, p. 185.

Lectures on Dramatic Literature, Schlegel, Translation of John Black, 1815, Vol. II., p. 179.

History of English Dramatic Literature, Ward, Vol. I., p. 441.

Caliban upon Setebos ; or, Natural Theology in the Island, Browning.

Three Notelets on Shakespeare, Thoms, chapter on "Shakespeare's Fairy Lore," pp. 26-108.

A Disquisition on the Scene, Origin, Date, etc., of *The Tempest*, Joseph Hunter.

Caliban, The Missing Link, Daniel Wilson.

The Women of Shakespeare, Louis Lewes, Translation of Helen Zimmern, pp. 340-346.



## PRONUNCIATION OF NAMES.

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The Scientific Alphabet used in this book is that devised and adopted by THE AMERICAN PHILOLOGICAL ASSOCIATION, in 1877. It has been accepted by THE AMERICAN SPELLING REFORM ASSOCIATION.

It also agrees substantially with that of the *Oxford Dictionary*, and of *The Philological Society of England*.

It is exactly that which is used in the Standard Dictionary, to the publishers of which we are indebted for the letters used in the key.

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### KEY TO PRONUNCIATION.

Two pronunciations are intended by the diacritics ˘ and ˙ below a vowel: (1) a formal pronunciation; (2) an approved colloquial weakening. The mark ˘ indicates that the colloquial weakening is toward *u* in *but*. The mark ˙ indicates that the colloquial weakening is toward *i* in *pity*.

ɑ	as in partake, monarch, breakfast, final, sofa.
ā	as in arm, alms, calm, father, martyr.
q	as in ask, chant, dance, fast, grasp.
a	as in at, add, man, random.
ā	as in fare, bear, fair, heir, there.
ʌ	as in alloy, accuse, madman.
e	as in pen, sunset, excuse, ferry, yet.
ē	as in eclipse, epistle, elegant, element, added.
ɛ	as in moment, absence, colonel.
er	as in ever, fern, bird, fir.
ê	as in fate, ale, aid, eight, play, they, rein.
ē	as in usage, mountain, preface.
i	as in tin, it, divide, fill, miss.
ī	as in machine, meet, eve, bier, serene.
ï	as in react, remain, create.

o	as in obey, follow, eulogy, theory, propose.
ō	as in no, glory, note, blow, over, foal, pour.
e	as in not, odd, what, comma, forest, was.
ō	as in nor, abhor, ought, authority, walk, fall.
ə	as in actor, idiot, atom.
u	as in full, could, book, woman, put, bush.
ū	as in rule, rude, food, unto, wooing.
ū	as in measure, injure, nature.
ʊ	as in but, tub, under, nation, hurry, son.
ū	as in burn, cur, curl, hurt, work, wort.
ai	as in pine, eye, ply, height, ice, fire.
au	as in out, thou, owl, bound, town.
ei	as in oil, boy, avoid, joint, moist.
iū	as in few, adduce, duty, mute.
iu	as in duration, mulatto.
iū	as in future, lecture, nature.
c = k	as in cat, epoch, sceptic, chasm, king, pique.
ch	as in church, chair, match, chip, much, charm.
cw = qu	as in queen, quite, quit, quality.
dh (th)	as in the, then, smooth, breathe.
f	as in fancy, sulfur, physic, laugh, rough.
g (hard)	as in go, gun, game, dog.
h	as in abridge, loch (Scotch), ach (German).*
hw (wh)	as in why, when, where, while.
j	as in jaw, gem, pigeon, religion, soldier, edge.
ng	as in sing, long, tongue, flung.
n	as in ink, bank, junction, single.
ñ	as in bon (French).†
s	as in sin, cell, city, vice, cypress.
sh	as in she, chaise, machine, ocean, social, sure, notion.
th	as in thin, worth, breath, pith, think.
ʒ	as in dune (German).‡
z	as in zone, is, lives, music, wise.
zh	as in azure, treasure, ambrosia, cohesion.

\* H — aha ; † ñ — silent ; ‡ ŷ — music—these English substitutes are only approximately correct.

OTHELLO.

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**Pronunciation of Names.\***

**Brabantio**, bra-ban' shi-ō.

**Gratiano**, grā'' shi-ā' nō.

**Lodovicc**, lō'' dō-vī' cō.

**Othello**, o-thel' ō.

**Cassio**, cash' i-ō.

**Iago**, i-ā' gō.

**Roderigo**, red-er-i' gō.

**Montano**, mən-tā' nō.

**Desdemona**, dez'' de-mō' nā.

**Emilia**, ê-mil' yā.

**Bianca**, bi-an' cā.

\* For Key to Pronunciation *vide* pp. 431, 432

TWELFTH NIGHT.

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## Pronunciation of Names.\*

Orsino, er-si' nō.

Sebastian, sɛ-bast' yan.

Antonio, an'' tō' nîō.

Valentine, val' en-tain.

Curio, cū' rî-ō.

Aguecheek, é' gŭ-cheek.

Malvolio, mal-vō' lî-ō.

Fabian, fê' bian.

Feste, fes' tî.

Olivia, ô-liv'ia.

Viola, vai' o-la, vai-ō' la.

Maria, mā-rai' a.

■ For Key to Pronunciation *vide* pp. 431, 432.

## JULIUS CÆSAR.

## Pronunciation of Names.\*

**Julius Cæsar**, jū'lius sī' zər.

**Octavius**, ec-tê' vîus.

**Marcus Antonius**, mār' cus an-tō' nîus, an-tō' nî-us.

**M. Æmilius Lepidus**, m î-mil' ius lep' i-dus.

**Cicero**, sis' ġ-rō.

**Publius**, pub' lî-us, pub' lîus.

**Popilius Lena**, pō-pil' ius lî' na.

**Marcus Brutus**, mār' cus brū' tus.

**Caius Cassius**, kê' us cash' us, cash' i-us.

**Casca**, cas' ca.

**Trebonius**, tri-bō' nîus.

**Ligarius**, li-gê' ri-us, li-gê' ius.

**Decius Brutus**, dî' shus.

**Metellus Cimber**, mî-tel' lus sim' ber.

**Cinna**, sin' a.

**Flavius**, flê' vîus.

**Marullus**, ma-rul' lus.

**Artemidorus**, ār'' tē-mi-dō' rus, ār'' tē-midōr' us.

**Lucilius**, lū-sil' ius, lū-sil' i-us.

**Titinius**, ti-tin' ius.

**Messala**, me-sê' la.

**Cato**, cê' tō.

**Volumnius**, vo-lūm' nîus, vo-lūm' nî-us.

**Varro**, var' ō.

**Clitus**, clai' tus.

**Claudius**, kləd' ius, klē' dî-us.

**Strato**, strê' tō.

**Lucius**, lūsh' us.

**Dardanius**, dar-dê' nî-us, dar-dên' ius.

**Pindarus**, pin' da-rus.

**Calpurnia**, cal-pŭr' nîa.

**Portia**, por' sha.

■ For Key to Pronunciation *vide* pp. 431, 432.

## THE MERCHANT OF VENICE.

## Pronunciation of Names.\*

Morocco, mo-rec' ō  
 Arragon, ar' ra-gon.  
 Antonio, an-tō' ni-ō, an-tō' niō.  
 Bassanio, bās-sā' ni-ō, bās-sān' iō.  
 Salanio, sā-lā' ni-ō.  
 Salarino, sal'' a-i' nō.  
 Gratiano, grā'' shi-ā' nō.  
 Lorenzo, lō-ren' zō.  
 Shylock, shai' lec.  
 Tubal, tū' bal.  
 Launcelot Gobbo, laun' ci-lēt geb' ō.  
 Salerio, sā-lē' ri-ō, sā-lī' ri-ō.  
 Leonardo, lé'' ō-nār' dō, lī'' ō-nār' dō.  
 Balthasar, bal' tha-zar.  
 Stephano, stef' a-nō.  
 Portia, pōr' sha, pōr' shī-a.  
 Nerissa, nē-ris' a.  
 Jessica, jēs' si-ka.

■ For Key to Pronunciation *vide* pp. 431, 432.

## MACBETH.

## Pronunciation of Names.\*

Duncan, dun' can.

Malcolm, mal' cum.

Donalbain, den' al-bên.

Macbeth, mac-beth'.

Banquo, ban' cwô.

Macduff, mac-duf'.

Lennox, len' ox.

Menteith, men-tîth'.

Angus, an' gus.

Caithness, kêth' ~~nes~~

Fleance, flî' ans.

Siward, siû' ard.

Seyton, sî' tèn.

Hecate, hek' êt.

■ For Key to Pronunciation *vide* pp. 431, 432.

## A MIDSUMMER-NIGHT'S DREAM.

## Pronunciation of Names.\*

**Theseus**, thî' siūs, thî' se-us.

**Egeus**, ĩ-jî' us.

**Lysander**, lai-san' dēr.

**Demetrius**, dē-mî' tri-us.

**Philostrate**, fil' es-trêt.

**Quince**, cwins.

**Bottom**, bet' um.

**Starveling**, stārv' ling.

**Hippolyta**, hip-pel' i-ta.

**Hermia**, hēr' mi-a.

**Helena**, hel' e-na.

**Oberon**, eb' gr-en, ō' be-røn.

**Titania**, ti-tê' ni-a, ti-tg' ni-a.

**Puck**, puc.

**Peaseblossom**, pîz' blēs'' um.

**Cobweb**, cēb' web.

**Moth**, mēth, meth.

**Mustardseed**, mus' tard-sîd''.

■ For Key to Pronunciation *vide* pp. 431, 432.

## KING RICHARD THE THIRD.

## Pronunciation of Names.\*

- Bouchier, būr' chi-ēr.  
 Rotherham, rēdh' gr-am.  
 Morton, mēr' tun.  
 Buckingham, buk' ing-am.  
 Norfolk, nōr' fōk.  
 Surrey, sūr' ri.  
 Rivers, rai' vers.  
 Dorset, dōr' set.  
 Derby, dēr' bī, dār' bī.  
 Lovel, luv' el.  
 Vaughan, vōn, vō' an.  
 Ratcliff, rat' clif.  
 Catesby, cēts' bī.  
 Tyrrel, tir' el.  
 Blount, blaunt.  
 Herbert, hēr' bērt.  
 Brakenbury, brā' kēn-buri.  
 Urswick, ūrs' wik.  
 Tressel, tres' sel.  
 Berkeley, bērk' lē.  
 Margaret, mār' ga-ret, mārg' ret.  
 Plantagenet, plan-taj' ē-net.

■ For Key to Pronunciation *vide* pp. 431, 432

**THE TEMPEST.**

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**Pronunciation of Names.\***

Alonso, ǻ-lən' zō.  
 Sebastian, sɛ-bast' yan.  
 Prospero, pres' pɛr-ō.  
 Antonio, an-tō' nī-ō, an-tō' nīō.  
 Gonzalo, gen-zō' lō.  
 Adrian, ê' dri-an.  
 Francisco, fran-sis' cō.  
 Caliban, cal' i-ban.  
 Trinculo, trin' cu-lō.  
 Stephano, stef' a-nō.  
 Miranda, mai-ran' dā.  
 Ariel, ê' ri-el.  
 Iris, ai' ris.  
 Ceres, sī' rīz.  
 Juno, jū' nō.

■ For Key to Pronunciation *vide* pp. 431, 432.















